

THE BRITISH MUSEUM
QUARTERLY VOL. VIII. NO. I



LONDON

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1933

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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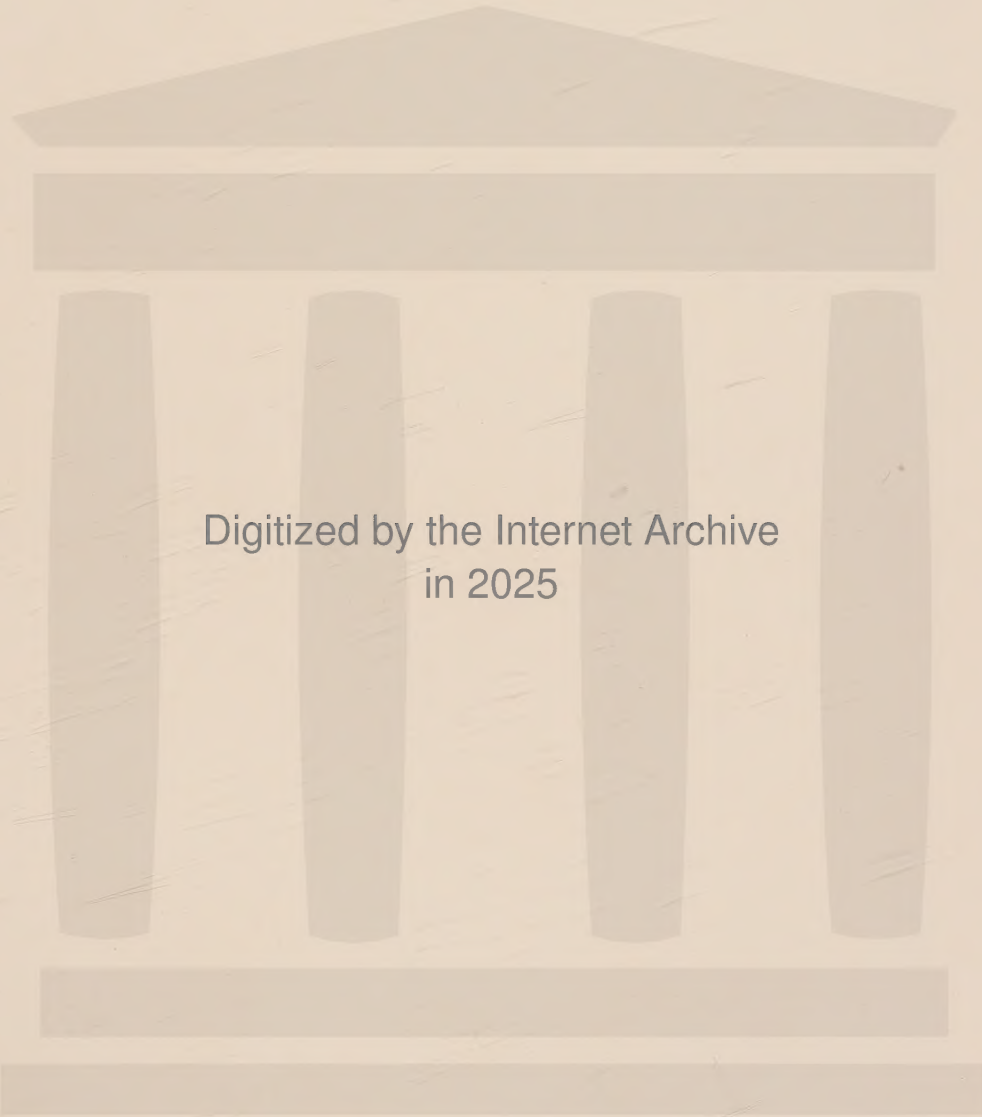
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BRITISH MUSEUM QUARTERLY
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I. DRAWING BY RUBENS

THE BRITISH MUSEUM
QUARTERLY — VOL. VIII. NO. I

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1. A DRAWING BY RUBENS.

A REMARKABLY fine study in black chalk by Rubens (Frontispiece) was recently acquired from an English private collection. It is a sheet of folio size showing, on one side, the study of a draped female figure, and on the other a series of sketches of an infant. A note on the reverse in Samuel Woodburn's hand states that 'this drawing was lent by Mr Geddes to Sir T. Lawrence and was returned by him after being stamped', so that Lawrence's mark in the corner is an erroneous indication.

The study of the seated figure might have been done in view of a penitent Magdalene, or a Magdalene in a *Pietà*, such as the picture of 1614 at Vienna, while the sketches on the reverse might equally have served for a *Virgin and Child*, or for some figures in a *Bacchanal*. But as Rubens was in the habit of making drawings in the studio without definite thought of any particular subject, it is possible that no specific relation to any finished work will be found. A. M. H.

2. AN ETCHING AND A DRAWING BY ANTOINE WATTEAU.

THE Department of Prints and Drawings has received a notable accession to its collection of the work of Antoine Watteau in one of his exceedingly rare original etchings, and in a drawing of a type hitherto unrepresented.

Watteau is known to have etched in all ten plates, from which a total of only fifteen impressions had hitherto been recorded. The present example is of the plate known under the title *Les Habits sont Italiens*; it was sold in 1901 in the Defer-Dumesnil Sale (lot 478), and again at Sotheby's, as the property of Lady Harcourt, on 29 March of the present year (lot 38). Only one other impression is known before the plate was reworked by Simoneau l'Aîné, in which state the print is included in Jullienne's *Œuvre gravé de Watteau* (D. & V. 130). This other impression, now in the Bibliothèque Nationale, belonged formerly to the brothers Goncourt, and is described by Edmond in *La Maison d'un Artiste* as *la pièce la plus précieuse de ma collection*. It is annotated in Mariette's hand *peint par*

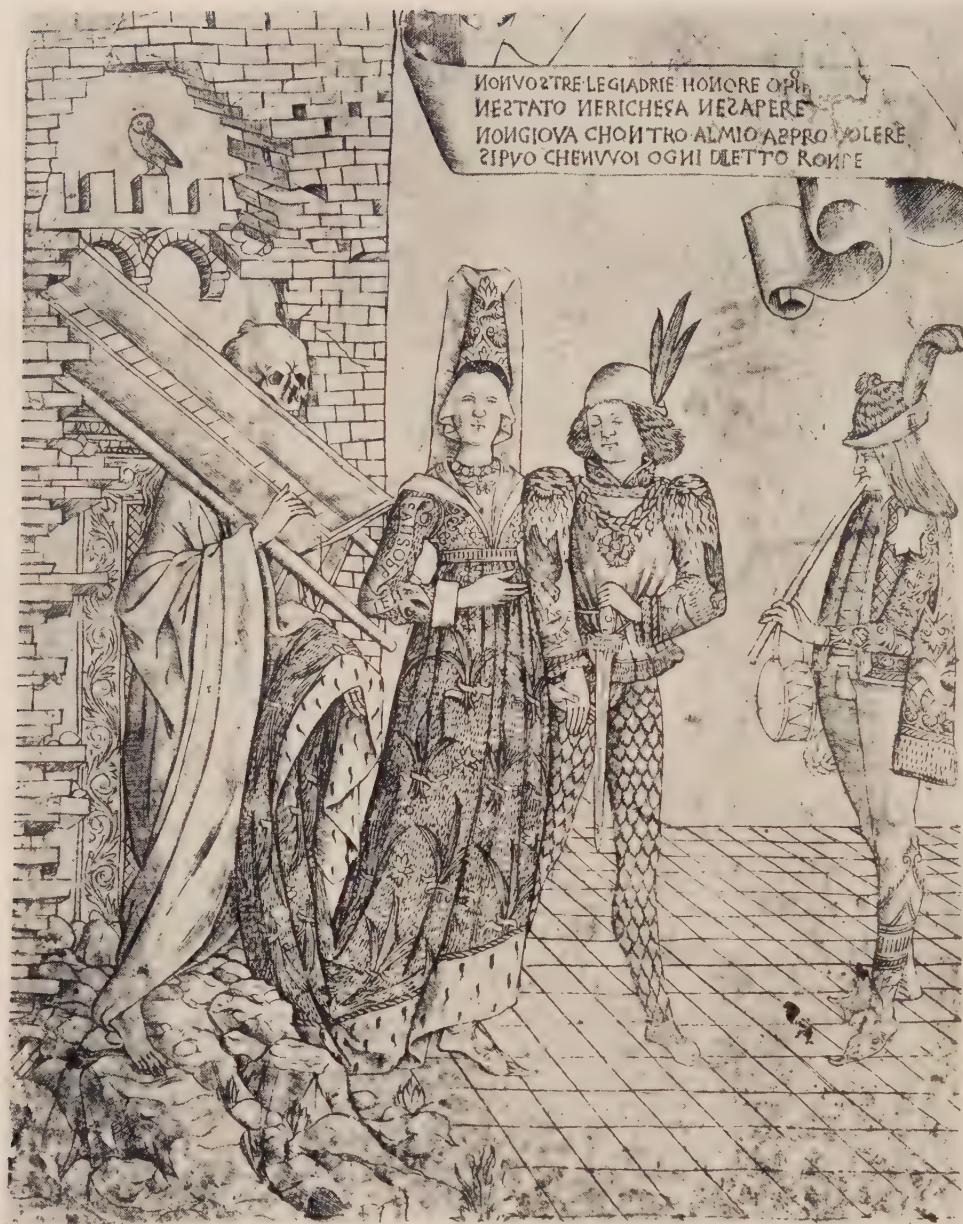
Wattaux et gravé a leau forte par luy mesme, which corroborates the underline appearing on the re-worked state of the print. The subject represented is a group of actors and actresses in the conventional costumes of the Italian comedy; it corresponds with a picture in the collection of Baron Edmond de Rothschild and with the engraving by Boucher entitled *La Troupe Italienne* (D. & V. 85).

Watteau's etchings are admittedly more in the nature of technical experiments than of works invested with the full measure of his genius. His preference as a draughtsman for soft crumbling chalks as opposed to the more linear vehicle of the pen is well known: *tout lui étoit bon excepté la plume*, writes d'Argenville in his interesting summary of Watteau's technical methods, and the etcher's needle is of course the instrument more nearly akin than any other to the draughtsman's pen. Thus in all Watteau's etchings there is something suggestive of a medium not altogether compatible to him, and this no doubt accounts at once for his reluctance to employ it, the comparative mediocrity of his work of this class and of the extreme rarity of impressions. It need hardly be pointed out, however, that in such passages as the hands Watteau's inimitable mastery becomes clearly discernible.

The newly acquired drawing (Pl. II) is a rapid but fully articulate sketch in red chalk, representing, like the etching aforesaid, a group of comedians. This was, of course, one of Watteau's favourite subjects, to which he repeatedly turned his attention at different stages of his career; a marked resemblance, however, to the composition of the picture painted for Dr Mead during the artist's sojourn in London and engraved by Baron under the title *Les Comédiens Italiens* makes it possible that there is a direct connexion with this particular work. Two similar sketches, in the Jacquemart-André Museum at Paris and in the Laughlin (formerly Marius Paulme) Collection, show variants of the same theme and a close analogy in the style of execution. As already mentioned at the outset, the drawing is of a type hitherto lacking in the magnificent collection of Watteau's work in the Print Room: the type of composition study, comprising several figures, grouped as they would appear in one of the master's finished pictures. Very few such drawings are known to exist, indeed Count Caylus in his celebrated address on Watteau



II. DRAWING BY ANTOINE WATTEAU



III. FLORENTINE ENGRAVING

delivered to the Academy in 1748 goes as far as to say that they were dispensed with by the artist entirely. *La plupart du tems*, says Caylus, *la figure qu'il dessinoit d'après le naturel n'avoit aucune destination déterminée. . . . Car jamais il n'a fait ni esquisse ni pensée pour aucun de ses tableaux, quelque légères et quelque peu arrêtées que s'a pu être.* That Caylus, while essentially correct in this assertion, overstated the case, and that the present drawing, and certain others resembling it, are the work of Watteau himself and not merely of one of his many imitators, is beyond all doubt. The fact remains nevertheless that composition studies are of altogether exceptional occurrence in his work, and it is fortunate that a representative example could be added to the Museum collection. K. T. P.

3. AN UNDESCRIBED FLORENTINE ENGRAVING OF THE FIFTEENTH CENTURY.

AN engraving of the greatest interest (Pl. III) found in an album of miscellaneous prints in an English private collection, and recently submitted to the Museum. It was purchased and presented to the British Museum by the National Art-Collections Fund.

It is manifestly Florentine, engraved in the Fine Manner in the style of the so-called 'Otto Prints', of which the Museum possesses the largest number. One cannot regard the 'Otto Prints' as a series, except in so far as most of them came from the collection of an eighteenth-century collector of that name, but under that title have been grouped a variety of decorative pieces of various shapes, chiefly representing subjects of gallantry, engraved about 1465-70.

The present example is certainly among the most important of its kind. It is an allegory on love and death, showing a gallant and his mistress with a musician and Death carrying a coffin. The word *Sansobrien* on the lady's sleeve also occurs on the sleeve of the mounted lady in the early Florentine engraving, *Encounter of a Hunting Party with a Family of Wild Folk*, which is only known in Paris. It may be some name from Italian or French Romance, but its source is unknown to me. The four lines of verse in the scroll are somewhat obscure, but their meaning is probably somewhat as follows: Neither graces, nor honours [nor pomp], nor state, nor riches, nor

knowledge, [none of these your possessions] will avail against my fierce desire; perchance in you all delight will break. . . .

The mutilated word in the first line is evidently *pon*[*pe*].

Mr Arundell Esdaile offers the following version:

Not all your favour, honour, pride,
State, riches, learning, aught avail
That my stern will be set aside;
Haply all your delights shall fail.

A.M.H.

4. PRINTS ACQUIRED AT THE BOERNER SALE, LEIPZIG, MAY, 1933.

A CONSIDERABLE number of rare and interesting prints were acquired at the recent sale at Leipzig, chiefly from the Northwick collection, and from that of Friedrich August II, Dresden. In the lack of official purchase grant acquisitions were made by exchange of a Malcolm duplicate, from the H. L. Florence Fund, and by gifts from four friends of the Museum. An attractive and rare line-engraving of the *Virgin and Child* (dated 1504) by the Upper German Monogrammist HW, was presented by Mr John Charrington (Pl. IV); a Dutch woodcut of the sixteenth century, the *Wise Man and Wise Woman*, an allegory, by Cornelis Teunissen, was given by Mr Henry Van den Bergh; an interesting series of military prints, signed S. K. and probably illustrating operations of the Imperial Armies in Eastern Europe 1591-3, was given by Viscount Bearsted; a sixteenth-century French line-engraving, *Judith* by Jacques Bellange, and an early seventeenth-century Dutch etching, the *Gunner and the Peasant Woman* by Willem Buytewech, were presented by an anonymous donor. The gifts of Viscount Bearsted and Mr. Van den Bergh were made through the National Art-Collections Fund.

A series of 107 line-engravings by Hans Vredeman de Vries, hitherto poorly represented in the Department, largely architectural designs, was purchased out of the H. L. Florence Fund.

The following prints were acquired by the Malcolm exchange, and will be considered as a supplement to the Malcolm collection:

The Monogrammist FVB. St Peter. Lehrs, 26. A most brilliant impression of this rare fifteenth-century engraver.



IV. ENGRAVING BY HW

Jacob Binck. St Jerome. B. 22. Line-engraving.

Francis Delaram. Portrait of Albrecht Dürer. Line-engraving.

A brilliant impression with the address of Compton Holland.

Rembrandt School. Seated beggar. Rovinski, Lievens, 77. A large etching, only known in this impression, from the collection of Friedrich August II. It gives the same subject as the Rembrandt etching, H. 111, in reverse. Rovinski's attribution to Lievens is not accepted by Dr H. Schneider (*Lievens*, 1932, p. 232), and the name of Salomon Koninck has been suggested. Personally I am not convinced of either attribution, and would raise the question whether it might not be a youthful experiment by Rembrandt himself. It certainly falls into the group represented by H. 4, 4 a, and 309.

The Monogrammist B.G. Coat of Arms with the Signs of the Passion. Undescribed German woodcut of the sixteenth century.

Erhard Schön. Coloured Broadside 'Der Narrenfresser' with verses by Hans Sachs. Röttinger 193. Woodcut, coloured by hand.

Erhard Schön. Portrait of Ivan IV, the Terrible (1529-84). R. 272. In its second state, lettered as a portrait of Ivan's son Vassili Ivanovitch (regn. 1505-33). Woodcut, coloured by hand.

Ludwig von Siegen. St Jerome. Andresen, and C.S. 8.

Another print from the Boerner Sale, the *Virgin and Child*, a woodcut by Hans Leu, has been presented by a body of subscribers, completing the tribute which was noted in Vol. VII, No. 3 of the *Quarterly*.
A. M. H.

5. ETCHINGS BY SEYMOUR HADEN.

A NOTABLE series of etchings by Sir Francis Seymour Haden has been presented to the Museum by Mr W. M. Bocquet and his son Mervyn Seymour Bocquet in memory of the late Mrs W. M. Bocquet, grand-daughter of the artist. Eighteen examples form a supplement to the fine collection already in the Museum, which was acquired for the most part from Dr H. N. Harrington in 1910. Twelve other duplicate impressions have been added to the Loan Collection of Prints.
A. M. H.

6. DRAWINGS BY WALTER CRANE.

TWO hundred and fifty-three drawings, and touched proofs, by Walter Crane, have been acquired from the artist's daughter-in-law, Mrs Lionel Crane. They are almost entirely studies for his book-illustration, and represent him at all periods of his life, in preliminary sketches and finished drawings and watercolours. A. M. H.

7. THEATRICAL DESIGNS BY CHARLES RICKETTS, R.A.

A SERIES of eight designs for theatrical costume and scenery by the late Charles Ricketts, R.A., has been presented to the Print Room by the National Art-Collections Fund. Three of these are for stage-settings; one is for the Balcony scene in *Romeo and Juliet*, another is for a scene in *Much Ado About Nothing* (these two are drawings in black chalk, grey wash, heightened with white); the third represents the court of a temple and was designed for a play on Montezuma; this last is in colour. The other five drawings are all in colour and are designs for dresses. Two are figures, dressed with a splendid and savage magnificence, for *Montezuma* (a theme which greatly attracted the artist); one, of two figures, a woman and a page, was for a scene in *Winter's Tale*. The remaining two are for *Parsifal*; one is a single figure, the other represents a back view of Amfortas, wearing a great cloak of blue and gold and leaning on the shoulders of two pages. The eight designs are fine examples of Ricketts's later style as a draughtsman, and illustrate a side of his work in which his genius for colour and imaginative design was shown with peculiar richness. L. B.

8. THE TURNER BEQUEST.

THE drawings and watercolours of the Turner Bequest to the National Gallery have been deposited on indefinite loan in the Prints and Drawings Department of the British Museum since October 1931. The transfer was made largely on account of the lack of Students' Rooms at the National Gallery or the Tate Gallery. In the British Museum any of the sketch-books and drawings can be seen at any time on application in the Print Room. Over six hundred drawings are already mounted, and by the end of the year this

number may be increased to nearly a thousand. This will form a basis for selected series for exhibition in the Tate Gallery, the Victoria and Albert Museum, and the Prints and Drawings Gallery in the British Museum, where four screens are now permanently devoted to this end. In addition, several series of framed drawings will be formed for short loans to Provincial Museums, and these will probably be available by the beginning of 1934. Applications for these loans may be submitted after October 1st. The immense number of sketches in the Turner Bequest, amounting to upwards of nineteen thousand, is chiefly made up of the leaves of sketch-books, which are still to a large extent intact. Much work remains to be done in the reconditioning and rebinding of these books. Many of them had been broken up, and separate leaves placed on exhibition. Except in the case of drawings whose character is more suited for mounting and exhibition, the sketch-books are being restored to their original condition. Any of these can be seen, as well as the mounted drawings, but particular care is needed in their handling, and students must accept greater restrictions in this section for the sake of the preservation of material that can easily be damaged. The damage caused by the flood at the Tate Gallery in January 1928 was considerable, and it will be some years before all that can be done in cleaning stained drawings will be achieved. In general it may be said that immersion in the Thames affected watercolours less than pastel and chalk drawings. But in relation to the mass of work in the collection, the irremediable damage is not so great as might have been expected.

The drawings are arranged chronologically according to the official Inventory by Mr A. J. Finberg, two volumes published by the Trustees of the National Gallery in 1909. This Inventory, originally published at 15s., can now be obtained from the British Museum at 6s. It contains a wealth of material of interest to all students of Turner's work, and its topographical and other indexes make it a most valuable book of reference. A. M. H.

9. A CHINESE PAINTING.

A SMALL Chinese painting bequeathed by Mrs Alfred Morrison, who died in April of this year, enriches the Oriental

section of the Department of Prints and Drawings with a work which has unusual features and is rather difficult to place but is both beautiful and interesting.

It measures $21\frac{5}{8} \times 10\frac{3}{4}$ inches, and appears to be a fragment of a larger composition. Women, grouped on a verandah, hold long gilt staves, each tipped with a branch of blossom. The disposition of the groups seems to indicate that they are gathered to do honour to some one unseen who is at the right of the spectator. The head-dress and costume suggest that these are Apsaras, celestial rather than mortal beings; they are such as might appear in a Buddhist vision of Paradise: but the staves and the blossom are quite unusual. Are they perhaps ladies playing, at some ceremony or festival, the part of heavenly nymphs?

The date of the painting, which is on paper, not silk, is also matter for conjecture, and is the more difficult to determine in that it is not in its original state and has been retouched. The brush-line remains unobscured; it is fine and sensitive; but the colour seems in places to have disappeared. A deep red in the dress of the central figure seen in profile, and the blue in a robe hanging over her arm, are the strongest notes of colour. The faces, arms, and hands were white, but a good deal of the white has been rubbed off. L. B.

10. TWO INDIAN PAINTINGS.

THE National Art-Collections Fund has presented to the Oriental section of the Department of Prints an Indian painting of the Mughal School. This represents the Emperor Jahāngīr sitting in a small pavilion in a courtyard, and giving audience. He is embracing an envoy, an elderly man, who bends to kiss his hand. At the left is a group of people, among whom a man in European dress is noticeable. Miniatures of the time of Jahāngīr are comparatively rare, and this, though unfortunately damaged in the lower right portion, is a welcome addition to the small series in the Department. Its interest is heightened by the introduction of the European, whom it is tempting to identify with Sir Thomas Roc, the ambassador from James I who was first received by Jahāngīr in January 1616 and who remained in India till February 1619. The only known portrait of



V. INDO-CHINESE SCULPTURE

Roe, in the National Portrait Gallery, was painted many years later, some time after 1636 (he lived to 1644); and allowing for the difference in years and a different fashion of wearing the pointed beard, one can see a real resemblance in the shape of the face and a certain spirited carriage of the head. As in the other portraits in the miniature, the artist has set the eyes a little obliquely in the face. The blond colouring precludes the Portuguese; and though this might possibly be a portrait of William Hawkins, an earlier envoy, not from the king but the East India Company, it seems most likely that it represents Roe, who was so frequently and favourably received by Jahāngīr.

Another Indian painting has been acquired as a gift from the Keeper of the Department. The subject is a 'Prince visiting a holy man among his disciples', and the painting presents some unusual features. While the landscape background shows conventions of the early Mughal School and reminiscences of Persian painting, the figures are in Rajput style. It seems to date from some time late in the seventeenth century.

L. B.

II. A SCULPTURE FROM INDO-CHINA.

THE stone sculpture illustrated on Pl. V has been presented to the Museum by the National Art-Collections Fund. It is part of a many-headed statue of the Bodhisattva Avalokitesvara, commonly known in Indo-China as Lokeshvara (Lord of the World); and it can be identified as such by the small image of Buddha in the tiara of the topmost head.

There are five heads on this fragment, and it may be that the tale of them is complete as there is a five-headed Avalokitesvara in Buddhist iconography. On the other hand, the more usual number is eleven when the Bodhisattva is represented as many-headed.

The sculpture is of sandstone. The facial features are characteristic of Khmer art in its mature period, about the twelfth century. Its provenance is not known, but persons familiar with Indo-Chinese sculpture regard it as a provincial piece, perhaps from Eastern Siam, and not as an example of the metropolitan art of Angkor.

R. L. H.

12. HANGCHOW POTSHERDS.

AN important though not spectacular addition to the Ceramic Collections has been a series of fragments of porcelain and stoneware from the neighbourhood of Hangchow. Some of them come from kiln-sites and others from a neighbourhood where kilns probably existed, though they have not yet been precisely located. Chinese Ceramic histories tell us of three factories in this district which were active in the Southern Sung period. The most important is that situated below the Phoenix Hill, in the old Palace enclosure, which supplied the Sung Court with *kuan* (imperial) ware. Kiln refuse and a large variety of potsherds found below the Phoenix Hill can be definitely associated with this factory. The ware has a dark body-material which accords with the statements of the old Chinese writers, and the glaze-colours are varying shades of greenish and bluish grey.

A second factory, which is reputed to have made wares of a similar nature, stood 'near the Suburban Altar'. This site has not been definitely located.

The third recorded factory was at Yü-yao Hsien, about eighty miles east of Hangchow. The kiln-sites here were located by Dr Nakao, and he sent a few of the waste pieces and fragments found on them. These give us an insight into the nature of the Yüeh ware which was manufactured from the T'ang dynasty down to the Ming. Another group of fragments, found on a much disturbed site just outside the south wall of Hangchow, includes a variety of celadons and some *ying ch'ing* white porcelain. While it is probable that many of these objects are of local make, the site evidence is too vague to allow of any certainty.

For these fragments, many of which are documents of great importance, we have to thank Sir Percival David, Dr Nakao, and Messrs O. Karlbeck and Peter Boode. R. L. H.

13. TWO ILLUSTRATED ASSAMESE MANUSCRIPTS.

TWO Assamese manuscripts which have been lately acquired by the Department of Oriental Printed Books and Manuscripts are of very considerable interest. The older of the two is a copy of the



VI. SCENES FROM THE LIFE OF KING SIB SINGH OF ASSAM
 (the King and his Queen riding in procession)



VII. SCENES FROM THE LIFE OF KING SIB SINGH OF ASSAM
 (Rājapateśvarī and the Heir Apparent)

Dharma-purāṇa, a metrical manual of Hindu religious doctrine and practice according to one of the churches which worship Viṣṇu in his incarnation as Kṛishṇa. It is written on thin smooth sheets of wood 23 inches in width by $6\frac{3}{4}$ inches in height, the borders being coloured red, and was copied in the Śaka year 1657, corresponding to A.D. 1735/36. The folios run to 179, but a few are missing. The book is profusely illustrated throughout with coloured drawings in a local style of art. Most of these are of somewhat mediocre quality; but a few of them, obviously by a different master, are of real merit, and are designed to illustrate not themes of Hindu religion but the life of the patron of the book, who was no less a personage than Sib Singh (Śiva-simha), the contemporary Ahom King of Assam. The reign of this monarch lasted from 1714 until his death in 1744. During the life of his first queen, Phuleśvarī, he achieved a rather bad eminence by persecuting the worshippers of Viṣṇu-Kṛishṇa, both he and his consort being ardent devotees of Śiva. Phuleśvarī died about 1731, and Sib Singh then married her sister Ambikā. During the latter's reign, which ended with her death about 1738, more tolerance seems to have been shown to the church of Viṣṇu-Kṛishṇa. Our *Dharma-purāṇa* bears evidence to this change of attitude. A manual of Viṣṇuite religion, it explicitly claims as its patrons Sib Singh and Ambikā. On fol. 2a we have a picture of Sib Singh on his throne graciously receiving a copy of the book; and on fol. 179b we see him on his throne 'examining the *Dharma-purāṇa*', as the title below tells us, while behind him sits Ambikā with the heir apparent on her knee. Fol. 179a (Plate VI) presents the royal pair riding in procession. On fol. 2b (Plate VII) is seen a dark handsome woman, with her hair dressed in the high chignon (*jaṭā*) affected by holy persons, who is seated on a couch, and holds in her lap the heir apparent; she is Rājapateśvarī, 'Mistress of the King's Diadem', the guardian genius of the throne. She reappears on fol. 3a, where she is seen sitting, again with the young prince in her lap, and conversing with Sib Singh.

The other book is also an extremely rare religious poem, written on similar sheets of wood, which are $25\frac{1}{2}$ inches wide and $8\frac{7}{8}$ inches in height; the date of copying is the Śaka year 1758 (A.D. 1836). It

is the *Brahma-khaṇḍa*, the first section of the *Brahma-vaivarta-purāṇa*, in an Assamese metrical adaptation by one Durgāchārya, who seems to be otherwise unknown to fame. It is likewise abundantly illustrated with coloured drawings of a local Eastern school. These, despite their crudity, have some merit and more interest, as they show a slight but distinctly recognisable influence from Burma. A quaint anachronism in them is their frequent representation of the troops of soldiers attending upon kings, who are clad not in the garb of ancient Ind but in uniforms faithfully copied from those used by the British Army at the time, with shakos and muskets. L. D. B.

14. A TIBETAN COLLECTION OF BOOKS AND MANUSCRIPTS.

THE generosity of Sir Charles A. Bell, K.C.I.E., who has presented to the British Museum sixty-eight printed books and twelve manuscripts, has very notably enriched the Tibetan library in the Department of Oriental Printed Books and Manuscripts. A striking and welcome feature in this collection is its wealth in works of history, biography, legend, and antiquities. The manuscripts include a copy of Sum-pa's History of Buddhism in Tibet and Mongolia, two sections of the voluminous epic cycle of Kesar, and an account of the sacred places in Sikkim. Among the printed books we may make special mention of the biographies of the Fourth, Fifth, and Sixth Dalai Lamas and of dPal-ldan-ye-śes-dpal-bzañ, Chhos-kyi-rgyal-mthsan, and other Lamas of Tashilhunpo; the Mañi-bka-'bum or Hundred Thousand Orders ascribed to King Sroñ-btsan-sgam-po; a history of King Khri-sroñ-ldeu-btsan; the history of Tibet styled *dPal mii dbaṅ poi rtags pa brjod pa 'jig rten kun tu dga bai gtam*; a biography of the popular humorist Kun-dga-legs-pa; another section of the Kesar Saga; and a treatise on the duties of officials written in the reign of the Fifth Dalai Lama by Sañs-rgyas-rgya-mthso. Arts and crafts are represented by two manuscripts styled respectively *Rin po chhe bzo-yi las kyi bsgrub pai rgyud dan ja dan dar gos chhen dan rta rgyud thsugs bzañ nan gyi rtag pa*, a guide to the various kinds and qualities of metal objects of art, tea, silks, and horses, and *bZo ris kha śas kyi pa kra lag len ma yod pa*, a practical manual of the

knowledge of certain arts and crafts, besides a printed inventory of the rare images in the great temple of Lhasa. Poetry, grammar, popular drama, and of course the Buddhist religion are also adequately represented in this remarkable collection. L. D. B.

15. AN ILLUSTRATED DĪVĀN OF 'KHAṬĀ'Ī.

A WELL-KNOWN friend of the British Museum, who desires to remain anonymous, has lately enriched the collections of the Department of Oriental Printed Books and MSS. by the gift of a fine copy of the *Dīvān i Khaṭā'ī* or *Navādir ul-mulūk*, the Turkish poems of 'Khaṭā'ī', the literary name assumed by Shāh Ismā'īl Ṣafavī, the famous ruler who founded the Ṣafavī dynasty of Persia in 1501-2. Though a Persian, Ismā'īl wrote his Dīvān in the Azari dialect of Turkish, for he had passed his earlier years in Azarbaijan and Gilan among the Turkish tribes of Kachar and Afshar. The work is extremely rare: apart from the present copy and another manuscript in the British Museum, it would seem that no copies exist in Europe, though possibly some may be found in Constantinople. The manuscript, which is 6 inches in width and 10 inches in height, is beautifully written in a *nasta'liq* hand, apparently of the late sixteenth century, and is embellished with six coloured drawings of good style, some of which seem to belong to the seventeenth century. A note in a later hand at the end, after stating truthfully that there are 19 folios and 6 drawings, adds the date 906 [A.H.], which corresponds to A.D. 1500-2 and thus is approximately the year of Ismā'īl Ṣafavī's accession, but certainly is not the date of copying. L. D. B.

16. A COLLECTION OF CHINESE PRINTED BOOKS.

TWO outstanding features of this collection of 80 works, presented by Mrs Wakefield of Nailsworth, Gloucestershire, are the books relating to the Province of Hunan, and those on Chinese painters and painting. Among the former is the *Ch'ang sha fu chih*, one of the old-fashioned topographical works—sometimes for want of a better word called 'gazetteers'—which the Chinese have compiled with such industry for every part of their empire.

There is also a descriptive account of Hunan as a whole, and another work deals in considerable detail with the Miao tribes of that province and their subjugation by China. The Sacred Mountain of the South, which is situated to the north-west of Hengchowfu, has two separate treatises devoted to it, one of them running to 16 *pên* (Chinese paper-covered volumes).

The books on art include two catalogues of famous paintings, with descriptions, references, and historical notes. One of these is the *Shu hua chien ying* in 12 volumes, compiled by Li Tso-hsien, which treats of calligraphy as well as painting, and starts as far back as the fourth century A.D. Three fine works are concerned exclusively with the biography of artists and calligraphists, and there is also an interesting collection of essays on art by various authors in eight volumes.

Several other items call for mention. Of great historical value is a lithographed facsimile of the diary of the famous statesman and general Tsêng Kuo-fan, who quelled the T'ai-p'ing rebellion, from 1841 to 1872, in no fewer than 40 volumes. The *Tu shih ping lüeh* is a useful military history of China down to the Sung dynasty (A.D. 960), and the *Pai hai* is a miscellaneous collection of reprints in 80 volumes. An even more extensive work is a collection of treatises on philosophical and other subjects, arranged under categories, in 110 volumes. The *Chin shih tsê* contains a great number of ink-rubbings of ancient inscriptions on bronze and stone, and in the *Pao ching chai shih chi* we have the collected poems of the Manchu statesman Pin-liang (1784-1847). The *Kêng ch'iang lu*, printed in Korea, deserves notice if only on account of its quaint title, which means literally 'Soup and Wall Record'. This is a good instance of the freakish allusiveness often found in Chinese titles, which is so apt to confound the cataloguer. We are told in the Later Han History that after the death of the Emperor Yao, his successor Shun yielded himself up to the contemplation of his virtues for three years: 'sitting, he saw Yao on the wall opposite; eating, he beheld him in his soup.' Hence the phrase 'soup and wall' is used to express admiration for the rulers of old; and, in effect, our book turns out to be a chronicle of incidents redounding to the credit of the Kings of Korea.

It would appear to be rather rare, as it is not given in Cordier's *Bibliographie Coréenne*.

With few exceptions the books in this collection are in excellent condition, and all will form a welcome addition to the Chinese Library.

L. G.

17. A UNIQUE MANUSCRIPT OF THE AMĀLĪ OF IBN AL-SHAJARĪ.

MOSLEM belief in the verbal inspiration of the Koran, which easily transcends the rigour of any western 'fundamentalism', together with the Arabs' pride and delight in their wonderful language, fostered the production of a multitude of treatises devoted to Arabic lexicography and grammar. Of such works the Arabic collection in the Museum contains some fine examples, and it has now been further enriched by the purchase of a manuscript of *Amālī* or 'Dictations' by one of the greatest philologists of his age, the Sharīf Hibat Allāh b. 'Alī Ibn al-Shajarī, who lived from A.H. 450 to 542 (A.D. 1058 to 1148). Moslem scholars of the past are unanimous in their praise of this work, which they describe as the most extensive and important of all the author's compositions. This is the only copy now known to exist. The work was not written but dictated by the author in 84 *Majālis*, or 'sessions'. Each *Majlis* consists of an exposition of some point of lexicography, syntax, poetic diction, or Koranic exegesis, the last three 'sessions' being specially concerned with passages in the poetry of al-Mutanabbi. The book is divided into two parts (*ʿuzʿ*) containing 49 and 35 'sessions' respectively. An interesting feature is that 23 of the 'sessions' are dated, showing that the master's disquisitions here collected covered a period of at least twelve years, when he was between 74 and 86 years of age, and thus represent the fruit of a life-long study. In the year 524 (1130), we are told, he dictated on Saturdays, in 526 (1132) on Tuesdays, and in 536 (1141-2) again on Saturdays. He was a native of Baghdad and a descendant of the Prophet, as his title *Sharīf* indicates. In the Baghdad suburb of al-Karkh he held the office of *Naḳīb al-Tālibīyīn*, i.e. examiner of the genealogies of those who claimed the honour of descent from the

Caliph 'Alī. The volume contains 320 folios, 9 inches by 7, with 25 lines $4\frac{1}{2}$ inches long to each page. The writing, which is in clear *naskhī* carefully executed, is the work of one Muḥammad Shāhīn b. Faṭḥ Allāh, a native of Damascus, domiciled in Egypt, and is dated the 8th of the month Sha'bān A.H. 1110 (9 February 1699). Fols. 133 to 137 are by a different but contemporary scribe. Two folios 138 and 139 were apparently lost and have been restored in a modern hand. A. S. F.

18. A MANUSCRIPT OF WORKS OF KĀSIM UL-ANVĀR.

THE Department of Oriental Printed Books and MSS. is again under a debt of gratitude to Mr R. S. Greenshields, who has presented to it a manuscript of Persian and Turkish poems and other compositions by Kāsim ul-Anvār, finely written by the calligrapher 'Abd Ullāh al-Kātib al-Iṣfahānī, who completed it in A.H. 861 (A.D. 1457), and embellished by five miniature illustrations of good style.

Kāsim ul-Anvār, whose original name was Mu'in ul-Dīn 'Alī, was one of the most original and popular of the later Timurid poets of Persia. He was born in 1356, and died in A.D. 1433. Like many of his compatriots, he united poetry with mysticism. During his residence at Herat, under the reigns of Tīmūr and Shāhrukh, he acquired great influence, and attracted to himself a large number of disciples. His political and religious sentiments however were suspect, and many traces of Ḥurūfī ideas have been detected in his writings. He showed equal facility in the composition of both Persian and Turkish verses, and several of his poems are in the dialect of Gilān.

Manuscripts of his works are not rare, though no printed edition of them has yet appeared. The present copy is one of the earliest and finest that have been preserved. It was written only 24 years after the poet's death, in a small and elegant *nasta'liq* hand, and comprises poems (*ghazals* or odes, *kit'ahs* or fragments, and *rubā'īs* or quatrains) and two tracts on Sufism, styled Anīs ul-'ārifīn and Anīs ul-'āshikīn or Risālah-i-Amānah. In contents it is almost identical with the MS. Brit. Mus. Or. 3304, except that it contains

more odes and quatrains, but omits the tract entitled *Naṣīḥat-i-dar-vīshān* contained in Or. 3304.

The decoration of this manuscript originally was limited to the illuminated heading or '*unvān*' on fol. 1 verso and the beautiful design on fol. 1 recto in which was inscribed probably the name of the patron or library for whom the copy was made, which has been erased. About a hundred years after the date of copying, in all probability, were added the five miniatures which now adorn the book, as well as another '*unvān*' preceding one of the later sections. The margins of the folios containing the miniatures and the '*unvāns*', together with the pages facing them, are decorated with designs of animals, birds, flowers, and foliage. The miniatures in style and execution are good examples of the artistry of the beginning and middle of the Ṣafavī period. Many of the faces display considerable character and liveliness, and the colour-scheme is graceful and pleasing. E. E.

19. THREE MANUSCRIPTS FROM THE CHESTER BEATTY COLLECTION.

THE Department of Manuscripts has been fortunate in securing three volumes of unusual interest at the recent dispersal of the second portion of Mr A. Chester Beatty's once remarkable collection of Western MSS. The most important, as also the earliest in date, is an eighth-century MS. of the 'De Vera Religione' and other works of St Augustine, followed by the unique text of the 'Carmen Apologeticum' of Commodianus. The volume, which was formerly Phillipps MS. 12200, is one of a group of books executed probably at Nonantola, near Modena, the greater number of which now form the Codices Sessoriani in the Biblioteca Vittorio Emmanuele, Rome, and is fully described as no. 3 in Mr Beatty's privately printed catalogue. The writing is of great palaeographical interest, affording an example of the Italian pre-Caroline minuscule of 'Beneventan' type, with a curious admixture in places of uncials or half-uncials, while there are some rough initials in a debased Celtic style. In addition, the first 111 leaves are palimpsest, containing portions of the earliest known MS. of the Latin translation by Mutianus Scholasticus of the Homilies of St John Chrysostom on the Epistle

to the Hebrews, written in uncials apparently of the seventh century. This splendid volume was included as lot 35 in the sale catalogue of 9 May 1933, but was withdrawn and sold privately to Mr Wilfred Merton, of Messrs Emery Walker Ltd, who immediately offered to transfer it to the Museum at cost price. It has been numbered Add. MS. 43460.

The second MS. (lot 39 in the sale catalogue, and no. 16 in Mr Beatty's catalogue) is a copy of the Dialogues of St Gregory the Great, written probably in the south of France, perhaps at Clermont-Ferrand, in the tenth century. The writing is a Caroline minuscule with some marked peculiarities, such as might be expected in a MS. of southern origin, and the volume is decorated with two large and six smaller initials, some with figures, in a curious style showing some Spanish influence. It is now Egerton MS. 3089.

Third and last (sale catalogue, lot 49, and no. 59 in Mr Beatty's Catalogue) is a fine English thirteenth-century MS., written probably at Dore Abbey in Herefordshire, of Bede's 'De Temporum Ratione' and other works, followed by a chronicle of Dore Abbey, on account of which the MS. was especially desired by the Museum. The original hand stops at the year 1243, which may be regarded as the approximate date of the MS., and there are continuations down to 1362. The text of the chronicle from 687 onwards has been printed with some inaccuracies in Pertz, *Monumenta Germaniae Historica*, this edition being cited as no. 1686 in Gross, *Sources and Literature of English History*, p. 262. The volume is decorated with a large panel and a number of diagrams, &c., most of which are in elaborate architectural frames, the work being characteristically English and of good quality. This MS. has also been purchased out of the Egerton fund, and is numbered Egerton MS. 3088. It is noteworthy that all three volumes were obtained privately from the Phillipp's Collection by the late owner. E. G. M.

20. A REGISTER OF DEEDS FROM SHAFTESBURY ABBEY.

THAT great possessions entail great responsibilities is a sentiment which would have been cordially echoed in any of the wealthier

medieval monasteries, whose estates were often scattered through many counties and formed the subject of numerous title-deeds. The object of the monastic chartulary was to collect copies of at least the more important of such deeds in one volume or series of volumes and in an order which facilitated reference. But a transcript was not a satisfactory substitute for the original; nor did its mere presence make the task of finding the latter any easier. This was the sad experience of Shaftesbury Abbey in Dorset, a house of Benedictine nuns, whose possessions were so extensive that a popular saying arose to the effect that if its abbess were to marry the abbot of Glastonbury their heir would hold more land than the king himself, but which had occasion more than once to realize the deceitfulness of riches. Alike for the proper management of its property and for the not infrequent lawsuits in which the abbey was involved, a proper supervision of its muniments was requisite, but this was by no means always exercised; and at length Margery Twynyho, who was abbess from 1496 to 1505, gave orders for the compilation of a proper register, which has recently been acquired by the Department of Manuscripts (Egerton MS. 3098). The preface to this work throws so instructive a light on the method (or lack of method) employed in the preservation and use of monastic muniments that it is worth while to quote the greater part of it:

‘This book was compiled for the profit and advantage of this monastery by order of the lady Margery Twynyho, late its abbess, in the year of our Lord 1500 and the third year of her abbacy. To this step she was specially moved because she realized by true relation of others and by her own judgement that several controversies and pleas and many matters of doubt as well for as against the profit and advantage of the monastery had often been set on foot in the times of the abbesses her predecessors and even her own, and might probably come to be set on foot in the future, and that to the no small prejudice and hurt of this monastery, since at that time there was none who had any effectual knowledge of the liberties, privileges, and muniments of this most noble monastery. Therefore on occasion, nay oftentimes, the monastery, through ignorance, by not claiming that which was its own, lost its right; sometimes, too, by not defend-

ing its right when it was impleaded or molested by others, owing to failure to produce its liberties, privileges, and muniments, it similarly lost what was its own, because it did not know what it was able to produce and prove. For all the liberties, privileges, and muniments of this aforesaid noble monastery had been preserved in the treasury not arranged by manors, according to their order as it is clearly shown below, but very confusedly, in diverse chests and boxes, in such manner that if search had to be made for any liberty, privilege, or muniment, great or small, which was required for the good of the monastery, none knew for certain whether such muniment could be produced or no, and, if it could, in which chest or box it was to be found; whence it was needful to begin the search with one chest or box and to examine all the chests and boxes in turn, reading diligently with great care and labour the single liberties, privileges, and muniments until that one for which search was being made should be reached, if it was there; a task which required not one day but several and was exceedingly tedious to the searcher or searchers; insomuch that the officers on whom by reason of their office this duty fell neglected it and thus, as aforesaid, the truth oftentimes remained unknown, whence many disadvantages were daily more and more feared, for the future, for this most noble monastery.' The worthy Margery took this state of affairs much to heart and pondered over it daily and in the watches of the night, till she bethought her to refer the matter to her brother, Christopher Twynyho, who was the steward of the abbey. On his advice 'she required and earnestly and heartily desired Alexander Katour, bachelor of both laws, at that time sacristan of this monastery, assuring him of a worthy recompense for his labour, to search into all the aforesaid chests and boxes, diligently inspect and read and effectually consider and note all liberties, privileges, and muniments, and distinctly and separately place the single muniments, according to the manors whereto they appertained, in the single chests or boxes; and to make a table or calendar of all and singular the aforesaid thus seen by him and as aforesaid arranged by manors, whereby he could easily find whatever might be sought.'

Such was the origin of the volume which is the subject of this article.

That Egerton MS. 3098 is a copy and not the original is suggested by the fact that the preface dates the compilation in 1500 but speaks of Margery Twynyho as 'late' abbess; she died in 1505. The volume was written, then, after her death but is obviously not much later. There is reason to think that it may have been a copy made for the abbess's brother Christopher in his capacity as steward of the abbey. J. Hutchins in his *History of the County of Dorset*, iii (1868), pp. 86-8, publishing extracts from this very MS., states that it was formerly the property of 'the reverend Mr Twyniho'. In the pedigree of Twynyhoe of Turnworth which he prints on p. 468 we find that the Rev. Christopher Twynyhoe (1689-1773) was of the same family as the abbess Margery. His daughter Sarah married Walter Erle of Blandford, and on the brown paper wrapper is a note with the initials of the latter's great-grandson, Twynyhoe William Erle (d. 1908). The volume has therefore a continuous pedigree for four centuries; and it has now joined in the Department of Manuscripts the chartulary of Shaftesbury, Harley MS. 61, which dates from the early fifteenth century. It might be expected that many, if not most, of the deeds there transcribed would appear in the calendar, but so far as a somewhat hasty search has revealed there is no discoverable connexion between the two. We may perhaps infer either that many deeds had disappeared before 1500 or that the sacristan's researches were less thorough than duty required.

Little space remains to describe the calendar in detail. The entries, which are brief, are, as stated in the preface, arranged under manors, whose order is not alphabetical but roughly topographical. There is, except in one case ('Magna carta cum tribus folijs in magna et longa piscide'), no attempt to indicate in which 'chests or boxes' the deeds were stored. Towards the end is a list of 'cantarie' (chantries), with mention of some of the saints in whose honour they were dedicated, followed by a section headed 'Pro Abbatissa', in which are some interesting entries, such as 'De festo Translacionis sancti Edwardi solempniter obseruando per archidiachonum Dorsett', 'De festo Translacionis Sancti Edwardi obseruando ab omnibus in Comitatu Dorsett et de Indulgencia concessa obseruantibus idem festum', &c. Farther on we find mention of various inventories,

e.g. 'Inuentarium de Beddyng et Napre', 'Inuentarium off y^e plate of dame Margarete Stourton'. The whole volume would well repay study.
H. I. B.

21. TWO NEW LITURGICAL MANUSCRIPTS.

EVERY pious layman in the later Middle Ages must have been brought into contact with three liturgical books. The Missal provided him with his means of public worship; the Ritual or Manual with the services connected with such landmarks in his life as baptism, marriage, and the last Offices of the Church; while the Book of Hours formed a basis for his private devotions. By the generosity of Sir George Warner, formerly Keeper of MSS., the Museum has become possessed of two further specimens of the second and third classes in this trio. They are numbered Additional MSS. 43472 and 43473 respectively, and both formerly belonged to the Rev. E. S. Dewick, a noted liturgist and benefactor of the Museum.

The Ritual, a well-written quarto of the fourteenth century, with some decoration, comes from a church in the diocese of Châlons-sur-Marne. This origin is indicated by the presence of SS. Lupentius, Memmius, Alpinus, and Poma in the litany for the blessing of the fonts on Holy Saturday and the eve of Pentecost. As for the contents, they are of the usual type and cannot be better summarized than by quoting from Lyndwood's *Provinciale*: 'Omnia quae spectant ad sacramentorum et sacramentalium ministrationem. Item benedictiones tam fontium quam aliorum, secundum usum ecclesiasticum benedicendorum.' It is gratifying to record that this gift fills a gap in the Museum collection, the only other French Ritual being Add. MS. 22007, a Paris book of later date and inferior execution.

'They all attend Mass every day, and say many Paternosters in public, the women carrying long rosaries in their hands, and any who can read taking the Office of Our Lady with them, and with some companion reciting it in the church verse by verse.' So, about 1500, a Venetian visitor describes the religious life of the laymen of this country. Sir George Warner's second MS., a Book of Hours of Sarum use, is a good example of the books used by the devout and

literate people mentioned above. Certainly written after the death of Henry IV in 1413—his obit is entered by the original scribe in the calendar—it is probably not much later in date. Besides such formal contents as the Office of Our Lady, the Penitential and Gradual psalms with the litany, and the Office of the Dead, a considerable number of prayers and pious exercises in Latin and French are found. Though the majority of these are fairly well-known, an interesting devotion affording protection against thunder-storms may be singled out for mention. It is preceded by a tale relating how it was revealed to Edward the Confessor by the Holy Spirit during Mass, and is probably the same as a prayer mentioned by the Abbé V. Leroquais (*Les Livres d'Heures MSS. de la Bibliothèque Nationale*, i, p. 149), in Paris Bib. Nat. lat. 1328, an Arras MS. The book is illuminated in gold and colours, with one historiated initial, in a fairly good fifteenth-century English style. Though the origin of the MS. is not known, a note recording the birth of Mary Fitzhugh of Wavendon in Buckinghamshire in 1564, coupled with an obit (1462) of Sir Thomas Green of Greens Norton, a great landowner in Wavendon, argues an early home in Buckinghamshire. From the sixteenth to the nineteenth century there is no evidence of the vicissitudes of the book. Then, probably before 1821, a note was added at the end by Mr John Symonds Breedon, of Bere Court, Pangbourne, to the effect that he had found it in the china closet of that house, and supposed it (without any foundation) to have lain there from the time of Hugh Faringdon, the last abbot of Reading.

F. W.

22. SIMPSON DOCUMENTS.

SIXTY-SIX miscellaneous documents have been selected from a large collection of family and other papers offered for presentation by P. W. Simpson, Esq. These date from 1417 to 1788, and include four leases by Queen Henrietta Maria, with her sign-manual; two leases by Queen Catherine of Braganza, with her signature stamp and sign-manual respectively; and an illuminated grant of arms of 1695. This last has been numbered Add. MS. 43464, and a number of paper documents will be bound into a volume, to which the number Add. MS. 43465 has been given; the remainder have

been incorporated among the charters and rolls, and are numbered Add. Ch. 70740-70788.

The bulk of the family papers, largely concerned with property in Mitcham, have been presented by Mr Simpson to the Central Library, Croydon, one of the authorized repositories for the county of Surrey, and a number of other charters relating to other counties have been transferred to the British Record Association for distribution to the appropriate centres. E. G. M.

23. ON AN ANSWER TO THE ARTICLES OF THE REBELS OF CORNWALL AND DEVONSHIRE (ROYAL MS. 18 B. XI).¹

IT has been supposed that Royal MS. 18 B. XI was Nicholas Udall's reply to the articles the Rebels of Cornwall and Devonshire sent to the Privy Council in 1549.

The title on the first folio of the text (now numbered f. 3) runs: An answer to the articles / of the commoners of Devonsheir / and Cornewall. declaring to / the same, howe they haue ben / seduced by Evell persons, And / howe their conscyences may be / satysfyed and stayed; consernyng / the said artycles, *sette forth* / *by a Countryman of theirs, much tenderyng the welth bothe of their* / *bodies and solles*. The words in italic have been added in the space originally left between the title and the text.

This answer to the rebels has been attributed to N. Udall on account of some notes on the parchment fly-leaves that originally protected the manuscript and that now are numbered as ff. 1 and 2. On the top of f. 1 recto has been written: *An aunswer to y^e commons of Devonshire and Cornewall* with the words *by Vdall* above the line after the second word; at the foot of f. 2 verso the MS. is described as *Vdall's answer to the Devon men*.

These indications are wrong and cannot stand when checked with internal evidences.

¹ I am happy to tender my keenest gratitude to the Director of the British Museum, who has kindly granted me permission to state my view with regard to Royal MS. 18 B. XI in the *British Museum Quarterly*, although that periodical has not published hitherto articles by persons other than members of the Museum staff. In consequence, there is no need to make it clear that my article has not any official character.

The author is a countryman of the rebels; he is described as *your countreyman borne*;¹ he addresses them as *good countrymen of Deuon-sheir and Cornewall*,² *good countrymen*,³ *my symple and playn meanyng countrymen*,⁴ *my countrymen*.⁵ Moreover the title informs us that the author was a native of the country, but the clause in which that information is given must not be held as a genuine evidence, as it has been added later.

Besides, the author is not an inhabitant of Cornwall but of Devonshire; he is really a Devonian, for when he addresses the Cornish people, he calls them *good neighbours, ye Cornishmen*.⁶

Now Udall was not connected with Devonshire; hence this answer to the rebels is not his; it is Philip Nichol's, who according to Bishop Bale was *patria Devonijs* and who composed an answer to the articles of the same rebels.⁷

G. SCHEURWEGHS.

Schilde (Belgium), May 1933.

24. THE GARRAWAY RICE GENEALOGICAL COLLECTIONS.

IN accordance with the will of the late Robert Garraway Rice, J.P., F.S.A., there has been presented to the Department of Manuscripts a series of volumes (now numbered Add. MSS. 43444-43456) connected with Surrey and Sussex, for the most part transcripts and extracts from parish registers and similar sources. One original parish register, that of Fairlight in Sussex for the years 1716-65, is included. The large and important copy of Mitcham parish register has been deposited for six months with the Society of Genealogists by the terms of the bequest. Other registers transcribed or extracted are those of Lyminster, Burton-cum-Coates, and Funtington, all in Sussex, and Reigate in Surrey. Add. MS. 43453 is a copy of the

¹ MS. f. 40 a (line 15). These words are above the line and take the place of these cancelled ones: *as your ffreind and countryman*.

² MS. ff. 3 a (ll. 1-2); 37 a (28-9).

³ MS. ff. 3 b (23); 4 b (26); 6 a (16-17); 7 a (27-8); 7 b (6-7); 8 a (31-2); 14 a (14-15); 17 a (26-7); 22 b (22); 22 b (33); 29 b (20); 30 b (3); 35 a (27); 37 b (24).

⁴ MS. 3 a (7).

⁵ MS. 7 a (11).

⁶ MS. 24 a (17-18).

⁷ J. Bale, *Scriptorum Illustrium . . . Catalogus*. Basileae, 1557-9, vol. ii, p. 122; *Index Britanniae Scriptorum* (ed. by R. L. Poole and M. Bateson, Oxford, 1902), p. 324. Udall's answer is referred to in the *Catalogus*, vol. i, p. 717, in the *Index*, p. 310.

burial-ground register of the Quakers at Pleystowe in Capel, co. Surrey. Horsham occupies two volumes—one of monumental inscriptions in the parish church, the other of extracts from the Churchwardens' Accounts, and there are two general volumes of monumental inscriptions, one for Sussex and one for Surrey. Finally, two volumes are devoted to collections about the compiler's own family name, that of Rice, in Sussex. H. J. M. M.

25. A DERING MANUSCRIPT.

THE debt which students of the present day owe to scholars of the past, and specially to those of the sixteenth and seventeenth centuries, is a great one, and one which has not yet received the systematic study which it deserves. It was fortunate that the age which followed the break-up of the great monastic libraries produced a succession of keen antiquaries and private collectors, who provided a home for some at least of the scattered treasures. Most eminent of all, of course, was Sir Robert Cotton, the tercentenary of whose death the Museum celebrated two years ago by an exhibition of selected manuscripts from his collection.

Not the least interesting of the exhibits on that occasion was a large folio volume, lent for the purpose by its owner, F. W. Cock, Esq., M.D., F.S.A. By a further act of generosity on his part the loan has been converted into a gift, and the manuscript is now definitely part of the Museum collections (Add. MS. 43471). The bulk of the volume consists of transcripts of charters of Anglo-Saxon Kings of Kent, made by another seventeenth-century antiquary, Sir Edward Dering, 1st Bart. Annotations by these old collectors in manuscripts which have passed through their hands have provided many a clue to their vicissitudes. In this volume, for example, the feature of greatest interest is perhaps the marginal notes made by Dering himself. Against a charter of Coenuulf we find 'Hanc Cartam ipse dono dedi Cl: V: dno. Robto Cotton mil: et Bar^{to} A^odni. 1623^o'—the original referred to being Cotton Charter Augustus ii. 98. Another document he records to have been presented by himself to Sir Thomas Finch, Bart., afterwards 2nd Earl of Winchilsea. Many of the documents copied into the book are also noted as in Cotton's

possession. They were borrowed for the purpose of transcription, and in an extant letter of 10 May 1630 (Cotton MS. Julius C. iii, f. 143), Dering promised to return them 'as fast as I can copy them'.

The manuscript passed from the Surrenden library through that of the celebrated nineteenth-century collector, Sir Thomas Phillipps, before its acquisition by the present donor. It is appropriate that a volume with so many associations with Sir Robert Cotton should find a permanent abode in the British Museum. B. S.

26. THE SKINNER MANUSCRIPTS.

DURING the spring of the year 1800, the parishioners of Camerton, co. Somerset, received as their rector the Rev. John Skinner, M.A., with whom they were destined to pass an uneasy existence of nearly forty years' duration, and from whose efforts to prove the place to be the site of the Roman Camulodunum their village was to derive a wholly unexpected, and perhaps unjustified, importance.

Skinner was one of those individuals who admirably exemplify the virtues and failings of the typical English antiquary of the end of the eighteenth century. Devoid of real critical acumen, he was nevertheless enthusiastic and persevering, and was prepared to undertake almost unlimited labour when seeking after what he fondly believed to be a pearl of great price. Moreover he was firmly convinced that it was his bounden duty as an Englishman to compile and preserve a record of all the objects of antiquarian interest to be found within these islands, before time and other destructive agencies should have obliterated them, and so that 'my country men' should 'know how to value such a territory as this as it ought to be valued'. With this laudable object in view, Skinner made a number of excursions, chiefly through the southern counties, and recorded his progresses (together with many other things) in a series of journals which he compiled with the purpose of bequeathing them to the British Museum. John's handwriting was somewhat illegible, and he therefore prevailed upon his brother Russell to transcribe the manuscripts for him; and then, after the compiler had finished the numerous charming water-colour drawings with which his pages are so profusely

illustrated (and which form, perhaps, the most valuable items from these records of the days before the 'restorer' had commenced in business), the volumes were handsomely bound up and numbered. Russell Skinner died in 1832, and from then until John's death in 1839 the manuscripts were allowed to remain in their original state.

In addition to antiquarian matters, the journals contain references to the rector's frequent disputes with his parishioners and others, including the members of his own family, and Skinner therefore stated in his will that although he bequeathed his treasures to the Museum, yet he preferred that the chests in which they were contained should remain unopened for fifty years after his death. This wish the Trustees respected, and the collection was not catalogued until 1889, when the discovery was made that instead of one hundred and fifty volumes, as specified, no more than ninety-eight were available to the Department of Manuscripts. These were incorporated into the Museum collections as Add. MSS. 33633-33730, and consisted of Russell's transcripts (which ended at the year 1832) together with two volumes of John's miscellaneous memoranda, including his catalogue.

The series of journals covering the period from the death of Russell in 1832 to that of John in 1839 remained hidden from sight until May of this year, when the Museum was offered twenty-one volumes of John Skinner's original holograph manuscripts, comprising the years 1832-6, together with four volumes of transcripts by Russell relating to the rector's disputes with his neighbours, and containing some of his unpublished verses. Such an opportunity was not to be missed, and the wanderers are now reunited with the manuscripts already in the Museum and are numbered Egerton MSS. 3099-3123. The remainder of the Skinner collection is still untraced, but it is to be hoped that the missing volumes will eventually join their fellows on the shelves.

H. R. A.

27. THE KEENE PAPERS.

THE lives of the British statesmen to whom was entrusted the conduct of the nation's foreign policy during the second quarter of the eighteenth century were, indeed, never free from doubts and

trials, and amidst all the manifold difficulties with which they were afflicted one ever-present stumbling block could always be relied upon to cause trouble even when other sources of discord were temporarily quiescent, namely, the Family Compact between France and Spain. It was fortunate, therefore, that during this period England was served at Madrid by one of the ablest ministers whom she has ever sent to the Spanish capital, and who attained a considerable measure of success in his endeavours to neutralize French influence in the Peninsula.

Sir Benjamin Keene, K.B., was born in 1697, and after having acted as Agent in Spain to the South Sea Company became, in 1727, British Minister at Madrid, holding this post until the outbreak of the war of 1739. In 1745 he was appointed to Lisbon, and from thence he returned to Madrid in 1749 and died at his post in 1757.

Although Keene's activities have hitherto been well represented in the Department of Manuscripts, particularly amongst the Newcastle Papers, it is with great pleasure that we chronicle the gift by Mrs Ruck Keene (through the Friends of the National Libraries) of a very welcome supplement and addition to the Museum collections in the shape of those papers of Sir Benjamin which came into the possession of his brother Edmund, Bishop of Chester, and later of Ely, as sole executor and residuary legatee of the diplomatist. These papers, which have been arranged into thirty-two volumes as Add. MSS. 43412-43443, fall naturally into three series. The first consists merely of copies of Keene's despatches to the various English Secretaries of State from 1730 to 1736, the originals of many of which are already in public collections. The second group is more valuable, and contains the original despatches received during the important period 1748-57; whilst the final section comprises three volumes of private letters (1740-56) from Keene to Abraham Castres, British Minister at Lisbon. The official despatches were extensively used by Archdeacon Coxe for his history of the Bourbon kings of Spain; but the letters to Castres remained practically unknown until their inclusion by Sir Richard Lodge in his recently published *Private Correspondence of Sir Benjamin Keene, K.B.* H. R. A.

28. PAPERS OF THE LATE F. G. EDWARDS.

JUST over five years ago the Department of Manuscripts had the good fortune to acquire a selection of the papers and correspondence of Frederick George Edwards, Editor of the *Musical Times* from 1897 until his death in 1909 (Add. MSS. 41570-4). Their contents amply illustrated the veneration which he had for the life and works of Mendelssohn, in contrast with the disparagement to which the latter was already exposed in some quarters. Most noteworthy of the autographs in the collection is a sheet in the hand of the composer containing a list of alterations to be made to the manuscript of the anthem 'Hear my prayer' (now in the Victoria and Albert Museum), which was specially written at the request of William Bartholomew for one of the Crosby Hall concerts given by his future wife, Miss A. S. Mounsey. There is also an original letter, concerning the libretto of 'Elijah', from Mendelssohn to Bartholomew, who is famed as the English translator and adaptor of the words of most of his songs and oratorios. A *History of Mendelssohn's Oratorio Elijah*, published in 1896, was one of the fruits of Edwards's interest, and for information on many points connected therewith, as, indeed, on particular details of that composer's career and works, he was indebted, among others, to Mrs Bartholomew's sister, Miss Elizabeth Mounsey, and to Mendelssohn's daughter, Mrs Victor Benecke. Many of their letters are to be found in Add. MSS. 41572 and 41573.

More recently, by means of the Farnborough Fund, a further portion of the Edwards papers has been added to the Department's collections, where they now bear the numbers Egerton MSS. 3090-3097. The Mendelssohn interest, though relatively not so important as in the earlier acquisition, is maintained in a further volume (Egerton MS. 3094) of letters from Miss Mounsey and the Benecke family. Five volumes of correspondence, on matters of musical history and antiquities, with Sir George Grove, J. A. Fuller-Maitland, Sir John Stainer, J. S. Bumpus, William Cowan, and others bear witness to Edwards's keenness for accuracy of detail and indefatigable research. But the chief value of this portion of the papers lies in some fifty letters of Sir Edward Elgar, and this eminent

English composer is further represented by an autograph score of the part-song 'How calmly the ev'ning once more is descending'. In addition, a number of letters of Sir Hubert Parry, Sir C. V. Stanford, Sir A. C. Mackenzie, Edward German, Coleridge Taylor, Granville Bantock, and others make the collection well representative of English music and musical interest at the close of the nineteenth and beginning of the twentieth century. B. S.

29. AN AUTOGRAPH OF BORODIN.

AMONG the large collection of music in the Department of Manuscripts, scarcely anything is to be found of nineteenth-century Russian music, so that the recent acquisition of an autograph collection of pieces by Alexander Porfirevich Borodin is specially welcome. In 1885-6 this distinguished member of the 'New Russian School', in company with César Cui, paid two visits to Belgium at the suggestion of the Comtesse de Mercy-Argenteau, whose interest in the school had been awakened by a Belgian pianist Théodore Jadoul. Among the works of Borodin which date from this period are the well-known 'Petite Suite' for pianoforte and the Scherzo in A flat for orchestra, the former dedicated to the Comtesse, the latter to Jadoul, who himself made an arrangement of the same work for pianoforte duet. The manuscript which has now been acquired by the Museum from the resources of the Farnborough Fund is a happy souvenir of these Belgian visits and friendships. It consists of twenty-five leaves, measuring $8\frac{3}{4}$ by 7 inches, and has received the number Egerton MS. 3087. They contain, written on one side only, six of the seven pieces which compose the 'Petite Suite', the first and most popular of the numbers 'Au Couvent' being omitted. On the other side of the leaves, except the second, the composer has copied his own pianoforte arrangement of the A flat Scherzo. They are now bound in dark purple crushed morocco in such wise that the latter work appears in correct order on f. 1 verso and the recto of ff. 2-12, with the result that the pieces of the Petite Suite do not follow consecutively, nor does the order in which they occur correspond with that of the printed edition. The Intermezzo, the second of the printed pieces, called in the manuscript 'Menuetto', is to be found on ff. 9^v,

10^v, 12^v; the first Mazurka (here 'Mazurka 2') on ff. 7^v, 8^v; the second Mazurka (here 'Mazurka 1') on ff. 1^r, 3^v; the Rêverie on ff. 2^r and 2^v; the Serenade on ff. 4^v, 5^v, and 6^v. The last of the printed pieces, the Nocturne, here called 'Berceuse', occupies f. 11^v, but has been completely cancelled.

The manuscript is written throughout in pencil, and the numerous alterations and erasures serve to show the stages by which the compositions reached their final form. B.S.

30. THE LITHUANIAN NEW TESTAMENT.

THE discovery of the New Testament portion of Chylinski's translation makes it possible to re-examine an old problem, namely the source of the Lithuanian version of the Lord's Prayer printed by John Wilkins in his *Essay towards a Real Character and a Philosophical Language*, 1668, pp. 435-9. A persistent tradition connects this version with the London bible. Wilkins was Warden of Wadham College, Oxford, 1648-59, and his philological interests were likely to bring him into contact with Chylinski, who was at Oxford 1657-9. Anyhow, the two versions are remarkably alike, the following being the more notable differences. In the 'on earth as in heaven' clause Chylinski's has *danguy*, Wilkins *and dangaus*; in the 'daily bread' clause Chylinski keeps the order of the Latin vulgate; for 'temptation' and 'evil' Chylinski writes *pagundima* and *pikta*, Wilkins *pagúndynima* and *pikto*. Wilkins's scheme omits the doxology, which runs in Chylinski: *Nes tawo est Karaliste, ir galibe, ir garbe and amziu. Amen.*² (*amzynuju*).¹ *Galibe* is a later correction from *macis*. The figures give the proper order of the last two words.

Another vexed question is the date to be assigned to the printed text, which, never having been published, bears no imprint in the three surviving specimens. The early references speak of 1660, and, for all we know, that year may have seen the printers start work. Lack of funds certainly dragged out the process. The Brief of 12 July 1661, authorizing a public collection for the Lithuanian churches, declares that about one-half was already printed. This, if true, may mean that so much had been set up and proofs taken for

revision. On 19 December 1661 two hundred reams of paper were delivered to Tyler the printer. By May 1662 the printed portion had reached the Psalms and was destined to get no farther. An altered plan was instituted by the Synod of Vilna in June 1663, dispensing with Chylinski and substituting new translators. The notes of expenses, September 1663–September 1664, on f. 219 must refer to the new project. Further details of these matters will be found in articles by H. Reinhold in *Mitteilungen der Litauischen literarischen Gesellschaft*, Heft 20, 1895, pp. 105–63, and by R. Steele in *The Library*, 1907, pp. 57–62.

H. J. M. M.

31. AN EARLY PRINTED BOOK OF HOURS FOR SARUM USE.

ON the completion of fifty years since his entering the service of the Trustees Mr A. W. Pollard, formerly Keeper of Printed Books, has presented to the Library an early printed *Horae B. Virginis ad usum Sarum* 'as a thank-offering for the happiness which my work in the Museum, both on the staff and as a reader, has brought me'. There are no indications of the date or printer of this book and the edition to which it belongs may be unrecorded, but it must have been printed at Paris for the English market somewhere about the year 1500. It is a small octavo of 92 leaves and 25 lines to the page and contains 15 full-page woodcuts, besides a number of smaller cuts, each page being also surrounded by a decorative border. A leaf at the beginning, containing the calendar for January, is wanting. Many of the cuts, as well as the type (a variety of the *lettre bâtarde* usual in this class of work), originally formed part of the stock of Philippe Pigouchet, by whom books of Hours printed in this style were first introduced, but the same material is also found in the hands of Jean Poitevin, Etienne Jehannot, and others, making precise identification of unsigned and undated work very difficult. On the verso of leaf 28, however, there occurs a cut of the Visitation, the border of which has breaks not visible when the same block was used by Poitevin in an edition of the Hours for Paris use of 15 May 1498 (IA. 40904), and this date therefore presumably forms a *terminus post quem*. The borders of human and animal grotesques

and fleurs-de-lys on backgrounds in the *manière criblée* have not been discovered elsewhere in the Museum collection, but in style they closely resemble those in an undated Sarum Horae assigned to the same printer, Poitevin, by Proctor (IA. 40910).

A noticeable feature in the make-up is the presence of two quires signed b, each comprising eight leaves. The second of these, containing 'sequentiae' or extracts from the Gospels relating to the Nativity, the Resurrection, and the Passion, is fitted into the middle of the first and bears on its last page a cut of the Tree of Jesse which combines with a cut of the Trinity in glory on the next following page, belonging to the other quire, to form a pictorial opening of unusually fine effect.

On a fly-leaf an unnamed English owner has written: 'This Book I picked up on a Stall at Venice in 1741 & had it bound there'—evidently in the dress of white vellum with a few gold stamps which it still retains. V. S.

32. AN EARLY LATIN COMEDY WRITTEN IN LONDON.

THE Department of Printed Books has acquired by purchase a copy of the Paris edition of the *Palamedes* of Remaclus Arduenne, a Latin poet of whom nothing personal is known save that he was a native of Florennes, studied at Cologne University, was a 'jurisconsultus' at Luxemburg, and secretary to a Spanish prince. He must have come to England on some occasion, for he dates the dedicatory epistle of *Palamedes*—addressed to Petrus Gryphus, Papal Legate in England—'ex museo nostro exiguo Londoni.', 1512/13. The work is a Latin prose comedy in five short acts, with an allegorical plot and characters. Usus is offering for sale two slaves of Fortune, Chrysus and Sophia. A youth, Palamedes, after hearing a lengthy speech from each of the two, prefers to buy Chrysus, but Fortune refuses to part with him alone. By the advice of a friend, the young man apologizes to Sophia and takes both slaves together to his home. This play is followed in the latter part of the volume by a series of poems on the Gospel history in Latin elegiacs. The present edition, an undated quarto, is probably a reprint (by Gilles de

Gourmont, whose mark appears on the title-page) of the folio printed by Pynson in March 1512/13, of which the only known copy was sold at Sotheby's in 1926 to Dr Rosenbach for £560, being part of the Britwell, and previously of the Heber, collection. The Paris edition is also exceedingly rare, no sale being recorded in *Book-Prices Current*, though there was a copy in the Heber sale.

H. S.

33. THREE EARLY PRINTED SPANISH BOOKS.

TAKING advantage of the one market in which conditions are still very favourable to this country, the Department of Printed Books has recently acquired three rare early Spanish books. The earliest in date is a Tarragona Ritual, *Ordinariū sacramētorū secūdum ritū ⁊ cōsuetudinē sc'te metropolis eccl'ie Tarracon̄*, printed by Johann Rosembach at Barcelona in 1530. This book has two crucifixion cuts, woodcut borders on the title-page, and a much larger amount of text than usual in the vernacular (Catalan). It is the last production of Rosembach's press.

The next in date is a book of Spanish emblems, Juan de Borja's *Empresas morales*, printed at Prague in 1581, while the author was Spanish ambassador at the court of the Emperor Rudolph. It contains one hundred engraved plates of emblems, with mottoes, and printed explanations of each. A second edition with the emblems printed from the same plates as before, and with a second part added—of which there is a copy in the King's Library—was printed at Brussels in 1680 for a descendant of the author.

The third book is a copy of Cervantes's pastoral novel, *La Galatea*, here called *La Discreta Galatea*, printed at Lisbon (for the second time) in 1618. Thanks largely to the Grenville Library, the Museum is particularly rich in early editions of Cervantes's works in the original language. In the case of the *Galatea*, while it still lacks two early editions, it is now slightly better off than the Biblioteca Nacional in Madrid and the Biblioteca de Catalunya in Barcelona.

34. TWO TRACTS IN VERSE BY WILLIAM SAMUEL.

MAINLY through the Friends of the National Libraries, with contributions also from the Drapers' and the Grocers'

Companies, the Department of Printed Books has acquired two unique English verse tracts by William Samuel, printed in London by Humphrey Powell for Hugh Singleton about 1550. Both tracts are Protestant polemics, and both were unknown to the author's biographer in the *Dictionary of National Biography*. One of them, 'The Practice practiced by the Pope and his prelates, which they haue vsed synce they came to their estates', is written in rhyme-royal. It deals with the suppression of the monasteries and the abolition of the Pope's supremacy in England, and is in the form of a lament by the Pope himself, whereby he is naturally brought to confess religious and secular abuses by the clergy. The other tract, 'A Warning for the cittie of London. That the Dwellers there in may Repent their euyll lyues for fears of Goddes Plages', is in a more archaic type of verse. This contains more direct attacks on religious and secular abuses, such as the deceits of tradespeople, the painting of women's faces, and other obsolete practices. It also mentions by name King Edward VI, and two Protestant martyrs, Anne Askew and Richard Hunne, a merchant tailor of London, who is quoted as an example of 'hanging the true man and letting the thief go'. As specimens of English verse of the formative and experimental period between middle and modern English, as well as for their topical and historical interest, these two tracts are a valuable addition to the Museum collections.

H. T.

35. A NEWS-SHEET OF 1621.

SHORTLY before the outbreak of the Great War the Department of Printed Books acquired a collection of twenty-four unique English news-sheets printed in 1620 and 1621. These are earlier in date than any previously known, and as the first eighteen were printed in Holland, they appear to place the origins of the English newspaper in a foreign country. These eighteen numbers were deemed of sufficient importance to be reproduced in facsimile, but in spite of the attention thus drawn to them, so far as is known no other example has been brought to light until quite recently, when the Department was fortunate enough to acquire by purchase a *Corrant out of Italy, Germany, &c.* 'Imprinted at Amsterdam by

George Veseler, Ao. 1621. 'The 4 of Januari'. The earliest numbers in the existing collection in the Department were printed by this same printer. The first two are dated respectively 2 December and 23 December 1620, while the third number is dated 21 January 1621. The newly acquired number therefore fills a gap between the second and third numbers of the collection. H. T.

36. BUNYAN'S *PILGRIM'S PROGRESS*.

THE Department of Printed Books has received as a gift from Sir Leicester Harmsworth, Bart., a copy of the ninth edition of Bunyan's *Pilgrim's Progress*, London, 1684. This is the second ninth edition, as the Museum already possesses a copy of the ninth edition dated 1683. While no merit attaches to this particular edition, Mr F. M. Harrison's *Bibliography of the Works of John Bunyan*, published by the Bibliographical Society in 1932, gives the impression that it is rare. Except for the seventeenth edition, which also appears to be rare, the Museum now has a complete run of editions down to the thirty-second, printed in 1771. H. T.

37. EARLY ENGLISH AND WELSH SCHOOL-BOOKS.

THE Department of Printed Books has been allowed to select, from Mr David Salmon's extensive library of School-Books, one hundred and nine works not already in the Museum collection. These consist mainly of English and Welsh educational works of the seventeenth to nineteenth centuries. They cover the subjects taught in elementary schools, with some additional subjects, such as shorthand, both English and Welsh, and fill many gaps in the material available for the study of the history of elementary education in England and Wales. H. T.

38. A COBDEN-SANDERSON BINDING.

AN important acquisition by the Department of Printed Books is a fine example of the bookbinding of T. J. Cobden-Sanderson, bequeathed by Mrs Caroline B. Poole, of Pasadena, California. This binding, which encloses a copy of Ruskin's *Unto this Last*, is of red levant morocco richly tooled with a design of roses, rose-leaves,

and stars, the gilded sides of the book being gaufered with a similar pattern. The book carries, in Cobden-Sanderson's handwriting, two dedications to his daughter Stella, the first recording that he was engaged upon the binding on the day of her birth (19 March 1886), the second rededicating it to her on the occasion of her marriage (30 July 1910). It has thus the added interest of a peculiar personal history, the details of which can be pieced together from entries in Cobden-Sanderson's published *Journals*. Under various dates he records making drawings for the rose and rose-leaf tools, working upon the binding of this copy, with the circumstances of the two dedications, and sending it for exhibition at the Society of Arts, with the resulting award. It is evident that *Unto this Last* was a favourite with him. The *Journals* show that later in the same year he bound another copy of the book, in a fellow binding to this, which he presented to Ruskin; and he included the work among the elect company of books subsequently printed at the 'Doves Press'. By this welcome bequest *Unto this Last* joins the little group of Cobden-Sanderson's bookbindings in the British Museum, begun in the binder's lifetime with his gift of *Adonais*, and substantiated by Mrs Cobden-Sanderson, who in 1922 presented five bindings by his own hand and six executed under his direction at the 'Doves Press'.

W. A. M.

39. AN EARLY PAINTED VASE FROM KHAF AJI.

KHAF AJI is the modern name for two low mounds on the Diyalah river due east of Baghdad, of which the smaller has proved a fruitful source of antiquities both before and since the 'Iraq Expedition of the Oriental Institute, University of Chicago, commenced work there. The ancient name of this site, which appears to have been abandoned at the end of the archaic Sumerian period for the larger mound on the river bank, is not known, but it must have been an important town in the province Ashnunnak, called by the Elamites Tupliash. The painted pot from there, illustrated on Pl. VIII, is hand-made, the striation that may be seen on the inside being due to the wood or fibre scraper used. The ware is of coarse quality, buff in colour, and thin. The decoration is



VIII. SUMERIAN VASE FROM KHAFIJI



FIG. 2.



FIG. 1.



FIG. 3.

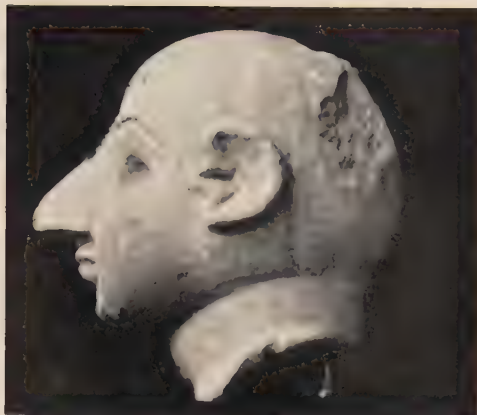
carried out in a matt red and black on a buff engobe, and covered the whole surface of the vase from the top of the rim, of which nothing now remains, to the rim-base. The prime element in the decoration is the division of the surface into panels by red bands, without attention to symmetry. The shoulder is entirely occupied by geometrical patterns of the net type. The figure designs in the panels on the body of the vase are illustrated in black and white, Figs. 1-3. It must be understood that many details are extremely doubtful owing to the fading of the lustrous black paint and the washing out of the matt red, represented in the figures by shading. In certain cases it is fairly certain that details which would produce a normally balanced design should be restored, as in the panel of the hero with goats, where a second kid is missing owing to the accidents of time. The object held by the seated man before the boar (?) in Fig. 2 is not so certainly a harpoon as the drawing suggests, and the hole is due to a loss of paint rather than to intention.

The interesting point about these figure paintings, which are characterized by free brush-work, is that their character as 'Sumerian' cannot be questioned. Some scenes, e.g. the drinking scene, the bull in front of a harp, the hero with animals, in Fig. 3, are well known on archaic cylinder seals. On the other hand, the pot cannot well belong to the archaic Sumerian period, though it resembles in shape pots from Cemetery 'A' at Kish, for no pottery painted in this style has ever been found connected with archaic Sumerian remains of the period First Dynasty of Ur—Sargon of Agade. The matt red paint is used on a ware often found with the very different Jamdat Nasr ware at Ur and Erech, and the shape would not be impossible in the painted pottery period. The vase then most probably belongs to the period when the Jamdat Nasr pottery was made, but even so is at present an isolated example, without true parallels.

The vase then is an historical document of some importance. Additional interest attaches to it on account of the chariot scene, Fig. 1. The details of this picture, such as the shape of the chariot, or the saw-edged wheels, which may represent the effect of wear on wooden bands, are found on other monuments of the archaic



a



b



c

d



e

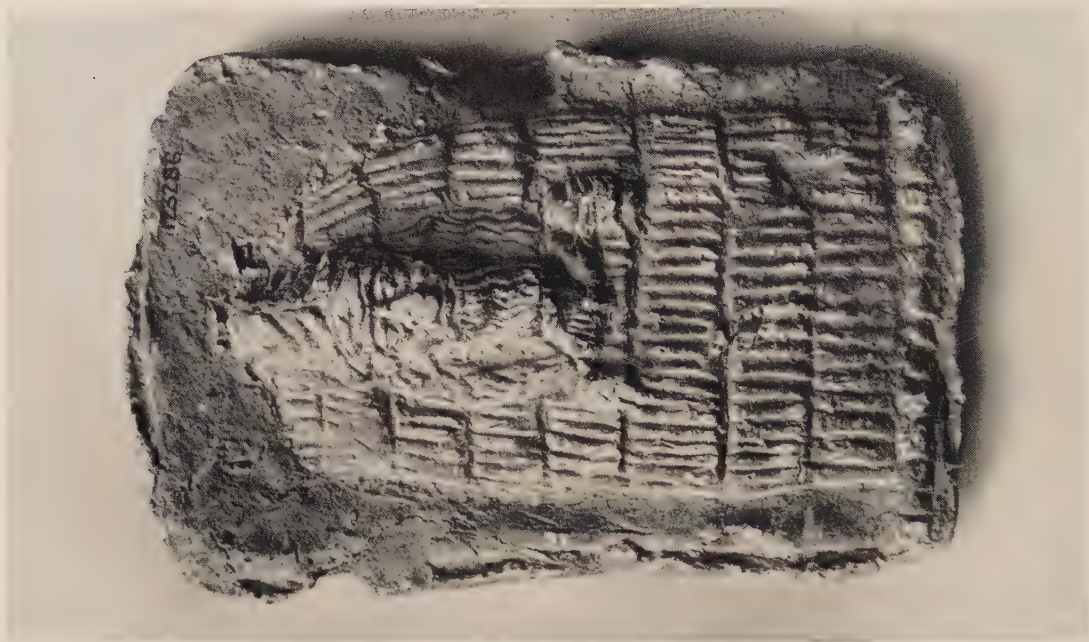
f



g

h

IX. ANTIQUITIES FROM 'IRAQ



a

b

X. BABYLONIAN TERRACOTTA PLAQUES

Sumerian period, though the ornament in front of the quiver is not known elsewhere; but the presence of a 'reserve' behind the four harnessed animals should prove that these cannot be asses, since they could hardly be so trained. Either the horse (Przewalski's horse) or the mule may be intended; in that case much that has been written about the introduction of the horse into Babylonia requires revision. It is interesting to note that on this vase, as on the 'standard' from Ur (*B.M.Q.*, Vol. III, Pl. XXXIII) scenes of war and banqueting are juxtaposed. S. S.

40. SUMERIAN AND BABYLONIAN ANTIQUITIES.

THE small Sumerian head, No. 123285, illustrated on Pl. IX A, *a* and *b*, is known to have been found at Khafaji, a site on the Diyala River in the ancient province Ashnunak marked by two mounds; of these the older, not apparently inhabited after the archaic Sumerian period which ends about 2500 B.C., is being excavated by the 'Iraq expedition of the Oriental Institute, University of Chicago. The head is a good example of many heads found at this site; the noticeable peculiarities as compared with other heads at present in the collection are the treatment of the ear, and the exaggerated nose, fortunately complete.

The two terracotta plaques, Pl. X, are of peculiar interest owing to their subjects. No. 123287 (*a*) shows a human figure holding weapons, with weapons standing beside him, in a chariot drawn by four lions, themselves driven or led by a charioteer. The extreme sides of the chariot are apparently decorated with two demon's heads, of a well-known type. Chariot and lions stand on a pedestal, presumably of brick-work, at either end of which is a figure bearing the holy water-pot from which two streams flow.¹ Apparently the plaque depicts a colossal group-statue on a raised platform; the chariot group from Carchemish will serve as the type. It would be natural to suppose that the principal figure was intended for a god, but in the present instance he does not wear the usual horned head-dress of the Babylonian deity, though he appears to do so on less

¹ Recently discussed by Mrs E. Douglas van Buren, *The Flowing Vase and the God with Streams*, Berlin, 1933.

well-preserved examples in the Baghdad Museum. The plaque is probably not much later in date than the Third Dynasty of Ur, about 2300–2150 B.C., and is certainly not much earlier.

The explanation of plaque No. 123286 (*b*) must be very doubtful. It may be that a truss of reeds, bound round at intervals, with a conically rounded top, is intended; out of this there peers a bearded god, with long hair that runs round the lower face and beard like a halo; the two hands once held objects modelled in relief, now broken away.

The six cylinder seals of which impressions are published on Pl. IX, *c–h*, are all finely cut. No. 123280 (*g*) is very early, possibly as old as any seal in the collection, and is of special interest as illustrating the reed hut construction recently discussed by Dr Andrae.¹ No. 123279 (*c*) is also an archaic seal, with a clear representation of a god whose hands and feet are shackled, while the man approaching him is carrying a net; the scene may refer to the Babylonian myth which describes the murder of a rebellious god from whose blood mankind was created. No. 123281 (*e*) is a fine specimen of the Third Dynasty of Ur period; the goddess to whom the suppliant is introduced is probably *Ba-u* or *Ba-ba*, whose sacred birds below in this case most resemble swans swimming in celestial waters (compare *B.M.Q.*, Vol. I, Pl. XXI *b*).

No. 123284 (*d*) is a product of the 'mixed' art of Syria. Two figures wearing the *atef* crown and a kilt like that of a Pharaoh, stand with crossed legs, after the fashion of Akhnaten, holding what should be a *was* sceptre but has grown into a flower; between these twins is a human figure wearing a Hittite cap, with a cerastes head taking the place of the ordinary cobra-head uraeus, and a fringed garment. The female figure in a long skirt also has a uraeus, and appears to be wearing rings round her waist, like the figures with the *atef* crown—a Cretan fashion. The date is uncertain; '14th to 12th century B.C.' is an approximation, 'Amarna period' a reasonable guess.

No. 123283 (*f*) contains some interesting magical figures, winged gryphons, 'running' female sphinxes, and the twined-cord pattern.

¹ W. Andrae, *Gotteshaus*, Berlin, 1931.



XI. GRANITE RAM FROM THE SUDAN



XII. GARRAWAY RICE BEQUEST

Date uncertain, probably second half of second millennium, say 1500-1200 B.C.

The enigmatical seal no. 123282 (*h*) may be either archaic or provincial; the archer wears an unusual skirt, and the subject recalls Assyrian seals of the late second millennium. S. S.

41. GRANITE RAM FROM THE SUDAN.

THE purchase of objects from Professor Griffith's Oxford Excavations in Nubia 1930-1 has been completed¹ this year by the acquisition of the colossal granite ram (Pl. XI)² of which the pair is at the Ashmolean.

It is an imposing monument in grey granite. The ram is lying full-length, in the traditional position with forelegs doubled under, and protects a figure of the pharaoh Taharqa, who stands upright between the ram's knees and under his chin. Despite the rather clumsy cutting of the figure of the king, his face, if not a good portrait, yet shows a marked resemblance to that of his (smaller) granite sphinx, acquired from the same source last year, and now on exhibition in the Egyptian Sculpture Gallery (No. 1770; see *B.M.Q.*, Vol. VII, Pl. XIX *b*). The monumental proportions of the ram itself are suited to the simple treatment of its sculpture, so that there is a finished appearance about the whole figure; and its excellent state of preservation makes it generally superior to the familiar series of rams at Karnak. A corner of the right front knee and a fragment of the tail, together with the parts of the plinth adjacent in each case, have been broken off; and the gilded disk which fitted, with a socket, into the hole in the top of the ram's head has been lost. But the surface of the object is unimpaired.

The ram is one of four, found in front of the first and second pylons respectively of the stone temple which Taharqa began to build for Amen at Kawa in 683 B.C. An inscription in duplicate runs round the sides of the plinth from front to back and proclaims Taharqa as the son of Amen and Mut, Lady of Heaven, 'who fully satisfies the heart of his father Amen'. S. R. K. G.

¹ See *B.M.Q.*, Vol. VII, p. 45 f.

² No. 1779. Plinth 5 ft. 4 in. by 2 ft. 1 in.; greatest height of monument 3 ft. 5¼ in.; height of figure of king 1 ft. 9½ in.

42. THE GARRAWAY RICE BEQUEST OF PREHISTORIC OBJECTS.

APART from some specific bequests, Mr R. Garraway Rice, J.P., F.S.A., left to the Museum the first choice of his extensive and miscellaneous collection; and the chief specimens selected for the Department of British and Medieval Antiquities are here briefly described in chronological order (Pl. XII). Two unusually large palaeoliths come from Reculver and Gillingham, Kent, and may be dated early St Acheul. There are six hand-axes from various sites in London, but the largest selection came from the gravel pits on the 100-foot contour at Yiewsley, two miles south of Uxbridge. Here the ancient Thames gravel is exceptionally prolific, and both St Acheul and Le Moustier periods are well represented, the latter by flake-implements of Levallois or Northfleet type, rather smaller than those from the type-station near Swanscombe (also represented in the Bequest). Flakes and implements probably of middle Palaeolithic date from Broom, near Axminster, are all made of the local chert; and some interesting flakes of somewhat later appearance come from Ospringe, near Faversham (*Proc. Soc. Antiq.*, xxiii. 450). A bronze spear-head of the late Bronze Age from Sutton End, near Petworth, Sussex, has been described in *Archaeologia*, lxix, fig. 13, p. 15, and is peculiar in having six circular holes in two lines along the central rib of the blade. Several examples of the 'bucket' urn of pottery, used to contain cremated remains, have been restored from pieces found in the soil at Yiewsley, and belong to the Ashford type now recognized as a phase of the late Bronze Age, and connected with the Urnfield culture of the Continent. With these urns are some tile-like slabs of clay with many perforations, perhaps used for cooking. A bronze bowl from Mitcham is a late Roman type which goes back to the Hallstatt period, with hemispherical bosses round the horizontal lip. It may have come from an Anglo-Saxon grave, as there is a cemetery of that date in the vicinity; but in any case it is a rarity in England. The freedom of choice allowed in Mr Rice's will is much appreciated, and several other museums will absorb the outstanding specimens of a remarkable collection. In addition to the spear-head and clay grid the following are selected for illustration:



XIII. CESENA TREASURE



XIV. KESZTHELY ORNAMENTS

a patinated flake-implement from Yiewsley of Levallois type; a skinning knife of flint with polished edges from Thetford, Norfolk; and a neolithic celt with pointed butt from Harlington, Middlesex, made of hornblende-gneiss, probably a glacial erratic in the gravel.

R. A. S.

43. THE CESENA TREASURE.

THE belated discovery that the Cesena treasure was not found in Hungary, as originally stated, has induced the National Museum of Hungary to part with the portion of it secured by Buda-Pest to the British Museum, the cost being shared by the Trustees and the National Art-Collections Fund. There is a jewelled eagle from the hoard in private hands (figured in colours on the frontispiece of the *Catalogue of the Dark Ages Exhibition* at the Burlington Fine Arts Club, 1930), and other items in Nuremberg Museum (briefly described by Nils Åberg in *Die Goten und Langobarden in Italien*, p. 29); but the present purchase includes most of the types, and may be regarded as a product of Ostrogothic Italy early in the sixth century, just before the death of Theodoric the Great in 526. The treasure is now known to have been found at Cesena, 20 miles south of Ravenna, where the imperial tradition was strong but subjected to barbarian pressure, and it is at present difficult to distinguish the Roman and Gothic elements. The Ostrogoths were Arian heretics, and it is interesting to find in the two principal pieces of the hoard (Pl. XIII, Figs. 4 and 6) a Latin cross inlaid with garnet, raised on a background of similar garnet cell-work and flanked by fishes, which are early Christian symbols, the letters of the Greek word for fish being the initials of the Christian confession of faith. Among the Lombards, who entered Italy in 568, the equal-armed or Greek cross was in common use; and an early limit of date is given by the second Szilágy-Somlyó (early fifth century) hoard which has the beginnings of S scrolls in filigree on a brooch, evidently earlier than the hairpin from Cesena (Fig. 5). The bee or cicada pattern, well seen in the treasure from Childeric's tomb at Tournai (d. 481), is much debased in the pendants of a necklace (Fig. 2); and the elaborate ear-ring (Fig. 3), with garnet cell-work and pearl drops, is removed by several generations from those in the late Roman treasure described by the

late Professor Walter Dennison, Pl. XLI. The massive gold finger-ring (Fig. 7) with octagonal hoop and flight of steps below a pyramidal garnet, is of a rare type represented in the Museum by No. 176 a of the *Catalogue of Finger Rings, Early Christian, Medieval and Later*; and the pair of gold casings (Fig. 1), with open filigree on one face, are more likely to be the chapes of knife-sheaths than strap-ends, as the projecting border and rivets would hamper their passage through a buckle. All the pieces are presumably of the same date, and the fine quality of the garnet inlay on Figs. 4 and 6 recalls the jewellery connected with Theodoric at Ravenna (*Archaeologia*, xlv, 237, Pl. VII). A hint as to their place of manufacture is given in the latest work on Byzantine art (Hayford Peirce and Royall Tyler, *L'Art Byzantin*, tome i, p. 32): 'We do not know any garnet cell-work that can be said to be Byzantine, but the character of the ornament is too like that on jewels represented on Byzantine objects for them to be passed over. Would the jewellery called barbarian, with its violent contrasts of red and gold, have been repugnant to them?' R. A. S.

44. ORNAMENTS OF KESZTHELY TYPE.

IN 1878-9 a cemetery was discovered at Keszthely, Com. Zala, at the west end of Lake Balaton in Hungary and produced a large quantity of grave-furniture, strange in appearance and of uncertain origin. It is perhaps best known from Joseph Hampel's illustrations in *Alterthümer des frühen Mittelalters in Ungarn*, and the most common form is a girdle-end in bronze with scrolls in openwork and low relief. Some of these are already in the Museum, but the rarer ornaments are included in the purchase from Buda-Pest Museum, towards which the National Art-Collections Fund has generously contributed (Pl. XIV). The distribution of this type in Hungary is now seen to cover a rectangular area including the middle courses of the Danube and Theiss, Keszthely itself being the western limit (P. Reinecke in *Germania*, xii. 91); and most authorities agree in explaining it by an invasion from the east, whether of the Sarmatians, Huns, or Alans. The tendency now is to identify this type with the Avars, who were in control from late in the sixth century



a



b

XV *a*. BYZANTINE COIN-PENDANT
b. ROMAN GOLD COINS



XVI. COINS OF THESSALY

till about 800. Historical and archaeological evidence has been published by Alföldi (*Ungarische Bibliothek*, xii, vol. ii) and Fettich (*Das Kunstgewerbe der Avarenzeit in Ungarn*); and parallels to all the articles here figured may be found in Hampel's three volumes. The 'basket' ear-rings in gold and silver with openwork filigree are easily distinguishable from the so-called Merovingian type with polygonal terminal and garnet inlay. The long bronze pins have open swellings to prevent slipping, and were used for toilet purposes as well as for fastening the hair or cloak. They are sometimes compared with the stylus, with flattened end for erasing the script on wax tablets. Two patterns of penannular bronze bracelets are included—one has a lozenge section with zig-zag ornament on the two outer facets; the other is evidently derived from a classical type with serpent's head terminals, but here the decoration is carried out with punches, and is presumably far removed from the original. Other bronzes of Keszthely type are illustrated in the *Quarterly*, Vol. I, Pl. XXIX.

R. A. S.

45. A PENDANT WITH BYZANTINE COIN.

THOUGH the circumstances of its discovery are unknown, the gold coin-pendant acquired from the Marquess of Sligo and figured on Pl. XV *a* may be dated and located with some confidence. While the practice of framing gold coins and medallions for wearing on a necklace extended over some centuries among the barbarian peoples of the Dark Ages, certain stages of development can be recognized. Early examples are included in the first hoard of Szilágy-Somlyó, Siebenbürgen (end of fourth century), and one of the latest developments is the silver brooch, with imitation coin centre and a pearled border of twelve rows, found at Canterbury (*Proc. Soc. Antiq.*, xix. 210; *Catalogue Dark Ages Exhibition*, Burlington Fine Arts Club, Pl. III, no. A 44). The Museum already possesses four mounted coins which follow this fashion, but are embellished with garnet inlay: (i) coin of Valens (364–78), no locality; (ii) coin of Valentinian II (375–92), from Forsbrook, Staffs.; (iii) copy of coin of Mauritius and Theodosius (590–602), found between Bacton and Mundesley, Norfolk; (iv) jewelled cross enclosing coin

of Heraclius I (610-41), from Wilton, Norfolk. The latest dates are naturally the most significant, and there is evidence of the type's popularity in the early years of the seventh century, witness the Wieuwerd hoard in Friesland, which was deposited about 628 and contains four large coin-pendants with the same barrel-shaped loop. This was derived from a cylindrical form with raised ribs, and in the present case is decorated with coarse filigree in the form of broken rings. This is no doubt a careless rendering of S-scrolls, as on the Museum's large brooch from Sarre, which is also dated by coin-pendants in the early seventh century. On the reverse the pearly border of five rows is interrupted by a ring and pair of S-scrolls; and the coin is of Mauritius Tiberius who was Emperor of the East 582-602. The coin gives a limit in one direction, and the workmanship of the mount suggests a date about 630, the place of origin being somewhere in north-east France or the Netherlands. R. A. S.

46. ROMAN GOLD COINS.

THE collection of Roman gold in the British Museum has been considerably strengthened by the acquisition of a series of coins from the cabinet of Mr L. A. Lawrence. Apart from minor varieties which help to complete the series, a number of coins deserve attention for their rarity, interest, or beauty (Pl. XV *b*). An aureus of Vespasian has the interesting reverse type of Titus and Domitian, as 'Principes Iuventutis', marked by the branches they carry as 'Princes of Peace' (no. 1). An aureus of Septimius Severus, with the reverse, VOTA PVBLICA, the emperor sacrificing, illustrates most attractively the best style of the mint of Rome in the years A.D. 195-6 (no. 9). The style of the mint a few years later is favourably represented by a very rare coin, showing Caracalla on the obverse, with his young Empress, Plautilla, on the reverse (no. 10). But the main strength of this acquisition lies in a splendid series of aurei of Hadrian, illustrating in particular the later years of the reign from A.D. 128 to 137. Among the portraits one notes the exceptionally fine draped and laureate portraits to left (no. 7) and to right (no. 3) and the bare head to left (no. 4) in a fine and studied style reminding one of L. Aelius Caesar. Among the reverses stand out the group of

Hadrian, Rome, and Senate (COS III)—probably commemorating the 'Concordia' of the State at the moment when Hadrian was acclaimed 'Pater Patriae' (No. 8), the Fortuna-Spes—representing the present fortune of the Emperor and the hopes of his line (No. 5)—and the very rare type of Venus Genitrix holding Victory and spear and leaning on a massive shield (No. 4). The combination of dies represented by our No. 8 on the Plate is almost, if not quite, unique. This coinage of Hadrian has apart from its historical interest a special interest for art as an example of the Hellenic revival of his reign.

H. M.

47. COINS OF THESSALY.

THE Department of Coins and Medals has just purchased (with the help of a substantial gift from the owner) the collection of Greek coins of Thessaly formed by the Very Rev. Edgar Rogers, a selection of which is illustrated on Pl. XVI. This acquisition almost doubles the existing collection in numbers, and very largely increases its range and quality, particularly in the beautiful bronze coinages for which the cities of Thessaly are famous. The natural features of the country, lofty mountains fencing off fertile plains, which had made it a centre of culture in the Heroic Age, turned Thessaly into something of a backwater when the main stream of Hellenic culture was flowing in channels farther south, but the art of the finest coins in the fifth and fourth centuries will bear comparison with that of any Greek mint; and this partial isolation had the advantage that, just as in Crete, it gave an individual quality to the coin-types which greatly increases their interest and variety. Thus, echoes of the Heroic Age are common: at Halus the golden-fleeced ram flying with Phrixus on his back rescued from the sacrifice to Zeus Laphystius, whose forbidding head appears on the obverse (No. 1, bronze): at Homolium the splendid head of Philoctetes, with the serpent, to which he owed his poisoned wound, on the reverse (No. 2, bronze): at Lamia the same hero shooting at the birds of Lemnus (No. 3, obv. Nymph's head, bronze): at Mopsium the struggle of Centaur and Lapith, with the fine facing head of Zeus on the obverse (No. 4, bronze). Other types of special

local interest include the rainmaking waterpot mounted on wheels, which was paraded in time of drought through the streets of Crannon; a raven, the harbinger of rain, is perched upon it (No. 5, obv. horseman, bronze): at Orthosia the horse of Poseidon in the act of springing from the cleft rock (No. 6, obv. head of Athena, bronze): at Pelinna the sibyl Manto holding a casket full of oracles which she has just unlocked—the key is in her right hand (No. 7, obv. Thessalian cavalryman): at Tricca, Asclepius seated and holding a bird in his hand to feed to his serpent (No. 8, obv. head of Apollo, bronze): the representation of the local bull-fights at Larisa, showing on one side the dismounted toreador throwing the bull, and on the other his riderless horse in full gallop (No. 9, silver): the mounted warrior at Pharsalus, in helmet and mail coat, attended by a squire on foot, wielding his peculiar weapon which resembles the military flail of medieval times (No. 10, obv. head of Athena, bronze): the slinger of the Aenianes in action (No. 11, obv. head of Athena, silver). Finally a coin of Meliboea may be cited as perhaps the finest example of the die-sinker's art in the collection; the head of Dionysus has a gem-like quality which it is difficult to parallel on any other bronze issue (No. 12, rev. grapes); here, as with the other bronze coins, illustration can only reproduce the outline of the design; all the charm of texture and colour added by patination is necessarily lost.

E. S. G. R.

48. MEDIEVAL MUHAMMADAN COINS.

BY the purchase of a selection of 30 gold and 52 silver coins from the collection formed in the middle of last century by Colonel Miles the Museum has considerably strengthened its series of medieval Muhammadan coins of Persia and Mesopotamia. These coins with their mints and dates and genealogical details illustrate the spread of Arab power in the early days of the Umayyad and Abbasid caliphs, the decline of the Caliphate, the rise of the Buyids, Ghaznawids, and Seljuks who replaced it, and the extinction of all these with the coming of the Mongols. The interest of the coins is purely historical for the stiff Kufic script of the period allowed little scope for the engraver's art. Among the more important pieces are

two dinars of the caliph Harun al-Rashid bearing the name of his vizier, the Barmecide Ja'far, an interesting group of coins of the Buyids, the Persian family in whose hands the caliphs were puppets in the tenth century, dinars of the great conqueror Mahmud of Ghazna and of later Ghaznawids, a number of coins illustrating the rise of Seljuk power and a series of pieces illustrating the Mongol conquest of Persia and Mesopotamia, including rare dirhems of Great Khans Mangu and Hulagu.

J. A.

49. THE FLETCHER COLLECTION OF IRISH TOKENS.

THE late Mr Lionel Fletcher had for many years specialized in the collection of the Irish seventeenth-century tokens and had formed a remarkable cabinet. Its importance may be judged from the fact that it numbers 1,140 pieces, more than four times as many as are in the present British Museum collection, and includes 165 places of issue compared with 52 in the Museum. These tokens were issued in Ireland, as in England, in the middle of the seventeenth century by merchants and towns to supply the necessity which arose for small change at a time when the smallest government issue was still the silver penny. They are halfpence and farthings bearing the name of the issuer, the arms of his trade, and the place of issue. They are of considerable interest to the local historian and topographer in addition to being interesting memorials of a stage in the development of our copper coinage. With the introduction of a bronze halfpenny and farthing by Charles II, these tokens were prohibited as the necessity for them no longer existed.

Mr Fletcher had in his lifetime expressed his intention of bequeathing this valuable collection to the Museum, and his heirs, through his brother and executor, Lt-Colonel Bernard Fletcher, have now presented the cabinet to the Trustees in fulfilment of his desire. Individually the pieces are rare and a collection like this, which is practically complete, is unique. It is a matter of congratulation for the historian that this cabinet has not been dispersed but has found a permanent home in the Museum. The collection will be kept together in a separate cabinet and not amalgamated with the Museum series.

J. A.

50. ENGLISH EWER AND PUNCH-BOWL FROM ASHANTI.

THE Trustees of the Christy Fund have presented to the British Museum a bronze tripod ewer and a silver punch-bowl. Apart from their intrinsic qualities, both are of interest from the circumstances under which they were found, and the unrecorded history of their migration.

They were obtained by the late Sir Cecil Armitage, K.B.E., C.M.G., D.S.O., ex-Governor of the Gambia, when serving in the Gold Coast.

The bronze ewer (Pl. XVII *a*) is English, and can be attributed to the fourteenth century; it measures 14 inches in height. Sir Cecil (then Captain) Armitage was in command of the faithful native levies during the Ashanti war, and, in the course of an action, this ewer was captured from the opposing troops. It was the great war fetish of the Ashanti Nation, and was always taken into battle.

The silver punch-bowl (Pl. XVII *b*) with circular foot and cover, was obtained about the same time, and is interesting from the fact that it has been repaired, by native methods, on many successive occasions. Certain holes have been repaired by patching, the patches neatly secured by rivets. Later repairs, less skilfully carried out, take the form of 'strapping' with flat silver wire. At the bottom is a London hall-mark which gives the date as 1764.

Objects relating to the early trade communication between Europe and the West Coast of Africa are not unknown; for instance, in the British and Medieval Department there is a fine bronze jug—also found in Ashanti, bearing the badge of Richard II (*Guide to the Mediaeval Antiquities*, fig. 156), but instances of such intrinsic value are extremely rare.

T. A. J.

51. INFRA-RED PHOTOGRAPHS OF ILLEGIBLE LEATHER MANUSCRIPTS.

THE experimental use of infra-red photography to facilitate the reading of papyri has proved, in the experiments conducted with Egyptian hieratic documents, generally disappointing; in very few passages are the results better than those obtained with ordinary

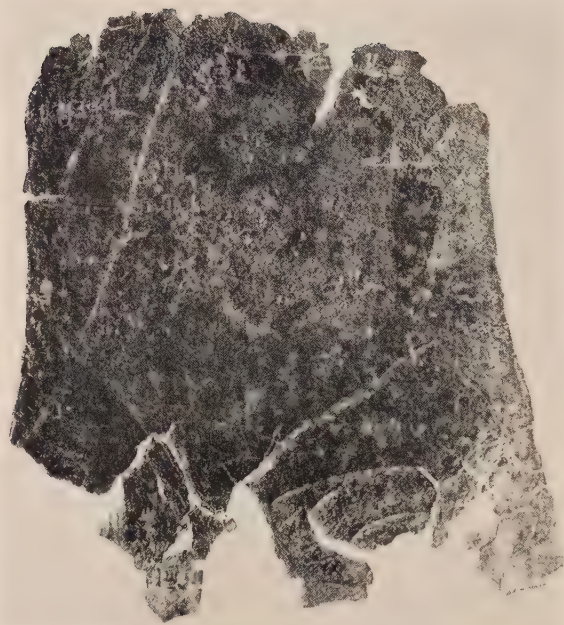


a



b

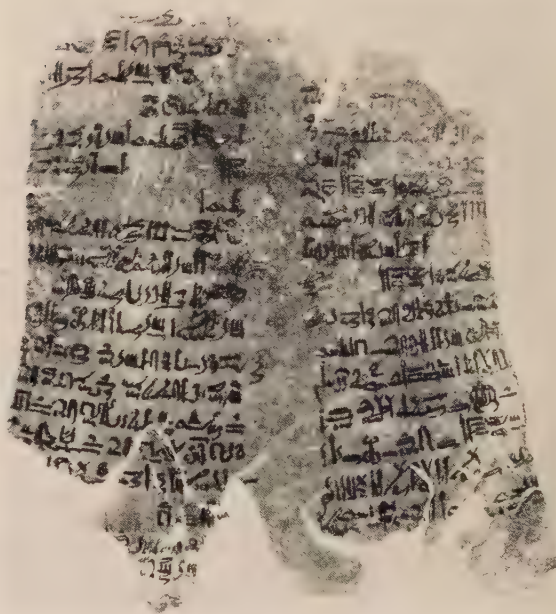
XVII. ENGLISH EWER AND PUNCH-BOWL FROM ASHANTI



a



b



c

XVIII. INFRA-RED PHOTOGRAPHY OF ILLEGIBLE MSS.
(Scale $\frac{1}{2}$)

plates, and in fewer still can the camera be said to be more efficient than the eye.

The result of using infra-red plates for some Egyptian leather documents, on which writing in black ink can only just be discerned but not deciphered, has, on the other hand, been conspicuously successful. In certain cases this leather has turned a dark brownish red, and the surface has a 'bubbled' appearance due to partial liquefaction owing to exposure to damp or some other atmospheric condition. Pl. XVIII, Fig. *a* from a panchromatic plate shows, in the case of one specimen, what the normal eye can see. Fig. *b*, from a panchromatic plate with red screen, brings out fairly clearly the writing in red ink which constitutes the 'rubrics' of a copy of the 'Book of the Dead'; this could be deciphered directly from the document. Fig. *c*, from an infra-red plate, shows the writing in black ink with a clarity that can be little inferior to its original state apart from rents and damage to the surface. The specimen is a fragment of a document, No. 10281, in 13 pieces, which can now be deciphered. It is written in a good hieratic hand, and appears, so far as the study has yet proceeded, to present a very sound text, free from the corruptions which abound in many copies. The photographs prove that at least five joins of separate fragments should be effected, and that the average number of lines to a 'page' was 16.

There are not many of these leather documents in the collection, and most of them are legible. The other documents previously considered illegible are some Coptic magical texts, chiefly of the love potion type, and some fragments of secular hieratic texts. Though the discovery of the efficacy of infra-red photographs for this kind of material will not result in the discovery of any unusual texts so far as the collection in this museum is concerned, the official photographer's experiment has a technical interest and may lead to noteworthy results. S. S.

52. CORRECTIONS.

IN the notice on p. 65 of Vol. VII (December 1932) of the copy of Blake's *Songs of Innocence and of Experience* given by Miss Carey, some slight inaccuracies should be corrected. The book came to

Miss Carey from her mother Lady Carey, to whom it was given by her aunt (not mother) Mrs Charles Warren, who may well have got it direct from Blake, but of this there is no actual evidence.

The Muchelney Breviary (p. 109 of Vol. VII) was presented by the anonymous donor through the Friends of the National Libraries.

53. OTHER GIFTS.

POEMS on Domestic Circumstances. Fare thee well! A Sketch from Private Life. By Lord Byron. With the Star of the Legion of Honour, and other poems. London: printed for J. Bumpus, 1816. *Presented by Miss M. S. Holgate through the Friends of the National Libraries.*

The Barges of the Merchant Taylors' Company. By R. T. D. Sayle. Printed for private circulation, 1933. *Presented by the Master and Wardens of the Merchant Taylors' Company.*

The Wisdom of Jesus the son of Sirach, commonly called Ecclesiasticus. The Ashendene Press, Chelsea, 1932. *Presented by Mr C. H. St John Hornby.*

The History of the Finch Family. By Bryan I'Anson. Janson & Co., London, 1933. *Presented by the author.*

Vilh. Grønbech: William Blake, kunstner, digter, mystiker. København, 1933. *Presented by the author.*

Pomes Penyeach. By James Joyce. Initial letters designed and illuminated by Lucia Joyce. The Obelisk Press, Paris; Desmond Harmsworth Ltd., London, 1932. *Presented by the author.*

Rhymes and Roundelayes in praise of a country life. London, 1857. In a handsome green morocco binding signed: N. M. Holloway, London. *Presented by Mr E. Zaehnsdorf.*

A Check List of Fifteenth-Century Books in the Newberry Library and in other libraries of Chicago. Compiled by Pierce Butler. Chicago, 1933. *Presented by the Trustees of the Newberry Library.*

Schloss Hallwil. II. Die Ausgrabungen. III: 1. Die Fundgegenstände. Von Nils Lithberg. Stockholm, 1932. *Presented by Professor Nils Lithberg.*

J. W. Power. Éléments de la construction picturale. Aperçu des

méthodes des maîtres anciens et des maîtres modernes. Paris, 1933. *Presented by Mr J. W. Power.*

Heroic Statues in Bronze of Abraham Lincoln. Introducing the Hoosier Youth of Paul Manship. By Franklin B. Mead. The Lincoln National Life Foundation, Fort Wayne, Indiana, 1932. *Presented by the author.*

Le Collège de France (1530-1930). Livre jubilaire composé à l'occasion de son quatrième centenaire. Paris, 1932.

Le IV^e Centenaire du Collège de France (1530-1930). Relation des fêtes commémoratives données à Paris au mois de Juin 1931. Paris, 1932. *Presented by the Collège de France.*

Three children's books, published in London about the year 1800: The Entertaining History of Little Goody Goosecap. The Histories of More Children than One. Waters's Poetical Flower Garden. *Presented by Mr Percy Z. Round.*

The Story of Kālaka. Texts, history, legends, and miniature paintings of the Śvetāmbara Jain hagiographical work The Kālākācāryakathā. With 15 plates. By W. Norman Brown. The Smithsonian Institution, Washington, 1933. *Presented by the Smithsonian Institution.*

English Catalogue of Treasures in the Imperial Repository, Shōsōin. By Jiro Harada. Tokyo, 1932. *Presented by the Imperial Household Museum, Tokyo.*

Pocket note-book of an English surgeon, c. 1609 (Add. MS. 43408). *Presented by Dr Maurice Ernest.*

Glossary of Cornish English, by Dr William Pryce in preparation for his *Mineralogia Cornubiensis*, 1778 (Add. MS. 43409). *Presented by Mr Richard Bevan, L.R.C.P. Lond., &c.*

Commonplace-Book of Charles Caesar, 1705 (Add. MS. 43410). *Presented by Mr Stonewall Jackson.*

Letters from Sir H. M. Stanley to John Bolton, 1878-99, and an autograph article by Gen. Gordon on India (Add. MS. 43411). *Presented by Mr P. C. Bolton.*

Score of Weber's 'Der Freyschütz' (selection), by L. A. Jullia and compositions of H. Vogels (Add. MSS. 43468-43470). *Presented by Miss Mapleson.*

Two letters and copy of will of Charles Fitz-Charles, Earl of Plymouth ('Don Carlos'), natural son of Charles II, and letter of Thomas Hickman Windsor, Earl of Plymouth. *Presented by Mr A. Francis Steuart through the Friends of the National Libraries.*

Three letters of Thomas Castle, the antiquary, concerning the Act for making deductions of sixpence in the pound from payments from the Crown, 1798-9. *Presented by Mr Warren R. Dawson through the Friends of the National Libraries.*

Copy (10 Dec. 1501) of an agreement, 17 June 1428, between the towns of Guadalcanal and Azuaga regarding water rights in the rivers Sotillo and Guaditoca; Spanish (Add. Ch. 70789). *Presented by Mr G. A. Keen.*

A manuscript of Cherita Chekil Wanang Pati, a Malay heroic tale belonging to the Javanese cycle of legend. Eighteenth century (?). 4°. *Presented by Tengku Khalid ibni Bendahara Tengku Chik Abdullah, of Kelantan.*

Charles Conder: Portrait of Mrs A. A. Humphrey; proof of original lithograph, C.D. 12. *Presented by Mr T. B. Layton through the National Art-Collections Fund.*

Six prints from the Print Collectors' Club, 1932 and 1933. *Presented by Mr Martin Hardie, R.E.*

Six etchings by Mr Anton Lock. *Presented by the artist.*

Fine painted jug, beak spout, from a Luristan grave. *Presented by Mr O. C. Raphael.*

Egyptian gold ring. *Presented by Mr Howard C. Back.*

Stone fragment with Egyptian inscription and a clay tablet with New Babylonian inscription. *Presented by Dr Sherborn.*

Funerary box with mummified remains in miniature human form. *Presented by the Committee of the Public Library, Museum, and Art Gallery, Hereford.*

A Chinese white porcelain bowl with Hsüan Tê mark (1426-35). *Presented by Mrs Walter Sedgwick.*

A Chinese blue and white bowl with Hsüan Tê mark, but probably of eighteenth-century date. *Presented by Mr Ernest Thornhill.*

A Chinese porcelain vase with *ying ch'ing* glaze: Sung or Yüan

Dynasty. *Presented by Mr H. Eric Miller through the National Art-Collections Fund.*

A Chinese blue and white porcelain vase, sixteenth century. *Presented by Sir Percival David, Bart.*

A Sung pottery bowl of Ting type. *Presented by Mr F. D. Samuel.*

Five Chinese porcelain dishes with *famille verte* decoration, a Canton carved ivory tray, and three reticulated ivory boxes. *Presented by Mr G. Abercromby.*

Tortoise-core of flint from Yiewsley, Middlesex; and flakes of Clacton type from Swanscombe, Kent. *Presented by Mr J. P. T. Burchell.*

Collection of flint graving tools from Puy-de-Lacan, near Brive, Corrèze. *Presented by Mr H. H. Kidder.*

Twenty-seven flint knives of plano-convex type. *Presented by Mr G. J. Buscall Fox.*

A selection of flint implements; a bronze bowl from Mitcham, fifth century; a late Bronze Age spear-head from Petworth, Sussex; Early Iron Age urns from Yiewsley, Middlesex; and other antiquities. *Bequeathed by Mr R. Garraway Rice.*

Two Early British urns from Wing, Leighton Buzzard. *Presented by Mrs H. G. Goold.*

Pottery fragments, bone spools, &c. from Saxon huts at Sutton Courtenay, Berks. *Presented by Mr E. Thurlow Leeds.*

Cone-knop spoon of latten, fifteenth century. *Presented by Mr and Mrs Norman Gask.*

Two ivory reliefs, with portrait busts from the antique, French, eighteenth century. *Presented by the Director.*

Mystery clock made by McNab of Perth about 1816. *Presented by Miss Isabel N. Napier.*

Two fibre dresses with shell pendants and three convicts' identity discs, from the Andaman Islands. *Presented by Mrs W. H. Burt.*

Three pottery pipe bowls from Uganda, collected about 1870 by the Rev. C. T. Wilson. *Presented by Mrs C. T. Wilson.*

Swaddling clothes with Hebrew inscription embroidered in colours. Anonymous donation.

Large series of beadwork and a few ethnographical specimens

from the neighbourhood of Tsolo, East Griqualand, S. Africa. *Presented by Mr Frank Corner.*

Flax woven cloak, with embroidered borders, from New Zealand. *Presented by Miss M. E. Ashby.*

Cylindrical stone, possibly a pounder, grooved at one end. *Presented by Mr Clarence Elliott.*

A pair of chank-shell trumpets, with gilt metal mounts showing Buddhist emblems in relief, and silk streamers; a painted double skull-drum; and an ivory plaque, representing Garuda, in gilt-copper setting. Lamaistic Buddhism, Tibet. *Presented by Mr H. Eric Miller.*

A stone polished axe, grooved at the butt, from Dominica. *Presented by Mr A. H. L. Thomas, M.R.C.S.*

An old pottery vase and potsherds, excavated on Government Hill, Tarkwa, Gold Coast. *Presented by Mr R. P. Wild.*

A guinea of William III, two shillings of James I, a Scots quarter merk of James VI, and four specimens of the Irish gun-money of James II, all rare variants. *Presented by Miss Helen Farquhar.*

Fifty-seven silver, 12 nickel, and 43 bronze English, European and Oriental coins of the eighteenth and nineteenth centuries. *Presented by Mr Henry Garside.*

Eight Constantinian bronze coins and a 40-nummi piece of Justinian I. *Presented by Brigadier-Gen. W. E. Clark, C.M.G., D.S.O.*

Ten silver Anglo-Saxon sceattas found during the Whitby excavations. *Presented by the Hon. Mrs Tatton Willoughby.*

Six silver and 13 bronze Roman coins of the fourth and second century. *Presented by Monsieur Paul Tinchant.*

RECENT PUBLICATIONS

SEVERAL years ago the Department of Oriental Printed Books and Manuscripts had the good fortune to secure 74 large and closely written vellum folios containing portions of the huge Arabic lexicon of al-Ḳālī, celebrated as the founder of philological studies in Moslem Spain. Of this work nothing was previously known to exist save some short fragments preserved in the Bibliothèque Nationale. The British Museum MS. provides a fine example of old

Andalusian writing, not particularly elegant, but executed with that extreme accuracy and completeness of vocalization so vital to a text whose subject matter is an exact science, and dating probably not more than fifty years after the author's death, which took place in A.D. 967. Those surviving portions enable us to realize the vast scope of the complete work, embracing the whole treasure of the Arabic language and packed with copious citations from the ancient Arabian poetry. In order that such an important text might be made available to students, a facsimile has been published by order of the Trustees, with an introduction containing a description of the manuscript, an account of the author and his writings, an examination of the peculiar plan of the lexicon, and an index of all the Arabic roots dealt with in the text. The price is 10s. 6d.

The fifth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in April of this year. This instalment carries the letter A from the heading ANNE, Queen of Great Britain and Ireland, to that of ARISTIAS, in 1004 columns as against 596 columns in the corresponding section of the previous edition.

The *Catalogue of the Greek, Etruscan, and Roman Paintings and Mosaics in the British Museum*, by R. P. Hinks, describes the material from Egypt, Cyprus, Crete, Greece, Asia Minor, North Africa, Italy, France, and England in the Departments of Greek and Roman Antiquities and British and Medieval Antiquities. Thirty-two collotype plates and 168 half-tone blocks illustrate almost every piece described; and the catalogue is preceded by an introduction dealing with the history and technical development of ancient pictorial and ornamental art. (Price 40s.)

Reproductions issued since the last appearance of the *Quarterly* are: Saxton's map of Yorkshire, double sheet, 10s.

Two letters of Queen Elizabeth: (1) to her brother Edward VI (c. 1550-3); (2) to James VI of Scotland (1603). 9d. each.

THE DEPARTMENT OF ORIENTAL ANTIQUITIES AND OF ETHNOGRAPHY

UNDER this name has been constituted a new Department, combining portions of the existing Departments of Ceramics and Ethnography, and of Prints and Drawings. It comprises:

(a) Antiquities and Objects of Art of the Near, Middle, and Far East and India, other than those which are already included in the Departments of Egyptian and Assyrian Antiquities and of Greek and Roman Antiquities.

(b) Oriental Paintings, Drawings, and Prints, which were hitherto included as a Sub-Department of Prints and Drawings.

(c) As a Sub-Department, the Ethnographical Collections.

The Department of Ceramics as such ceases to exist; but the Western Ceramics and Glass for the present remain under the charge of the Keeper of the new Department. Later they will be returned to the Department of British and Medieval Antiquities. The galleries hitherto devoted to illustration of the Religions of the East will serve for series illustrating the development of Asiatic sculpture, metal-work, and other allied arts.

Other minor modifications will probably be made, as trial shows them to be desirable.

The staff will for the present consist of:

Keeper: Mr R. L. Hobson, C.B.

Assistant-Keepers: Mr William King (Western Ceramics and Glass); Mr Basil Gray; Mr R. S. Jenyns.

Sub-Department of Ethnography. Deputy-Keeper: Mr T. A. Joyce.

Assistant-Keepers: Mr H. J. Braunholtz; Mr Adrian Digby.

For the most part the objects constituting the collections affected will not for the present be moved from their locations; for instance, the oriental paintings, drawings, and prints, will remain in the Print Room; the Western Ceramics and Glass in the Medieval and Ceramics Gallery of the King Edward VII Building.

The prospect of the installation of all the Oriental Collections in one wing of the Museum, or possibly in a Central Museum of Asiatic Art and Antiquities, and the creation of an independent Department or

Museum of Ethnology, may be remote; but the newly constituted Department is a first step in that direction, and brings the collections affected into line with the other collections of antiquities, which, in accordance with the policy of the Museum, are normally arranged on a geographical and historical, not on a technical basis.

APPOINTMENTS

MR ARTHUR MAYGER HIND, O.B.E., has been appointed by the Principal Trustees to succeed Mr Laurence Binyon, C.H., as Keeper of the Department of Prints and Drawings, from 10 September 1933.

Mr Arthur Ewart Popham has been appointed to be Deputy-Keeper of the same Department from the same date.

RECENT PUBLICATIONS

CATALOGUE OF THE KING'S MUSIC LIBRARY By WILLIAM BARCLAY SQUIRE, M.V.O., M.A., F.S.A., F.R.C.M.

PART II. THE MISCELLANEOUS MANUSCRIPTS. By HILDA ANDREWS, Mus.Bac. Pp. x+278. 1929. 10s.

PART III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv+384. 1929. 15s.

CATALOGUE OF THE MONTAGUE GUEST COLLECTION OF BADGES, TOKENS, AND PASSES. Pp. x+206, with 8 plates. 1930. 13s.

SHORT GUIDE TO THE SCULPTURES OF THE PARTHENON. Third edition. 1930. Pp. 40, with 39 illustrations. 6d.

A GENERAL INTRODUCTORY GUIDE TO THE EGYPTIAN COLLECTIONS. New edition. 1930. Pp. 460, with 233 illustrations. 2s. 6d.

A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. HILL. Two vols.: text, pp. xvii+371, and 201 plates. 1930. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1+301 (599-899), with 31 plates of facsimiles (XLII*-LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

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CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii+214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii+261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

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THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5s.

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America. 1004 cols. 1932. Vol. IV, America-Anne. 988 cols. 1932. Vol. V,
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